

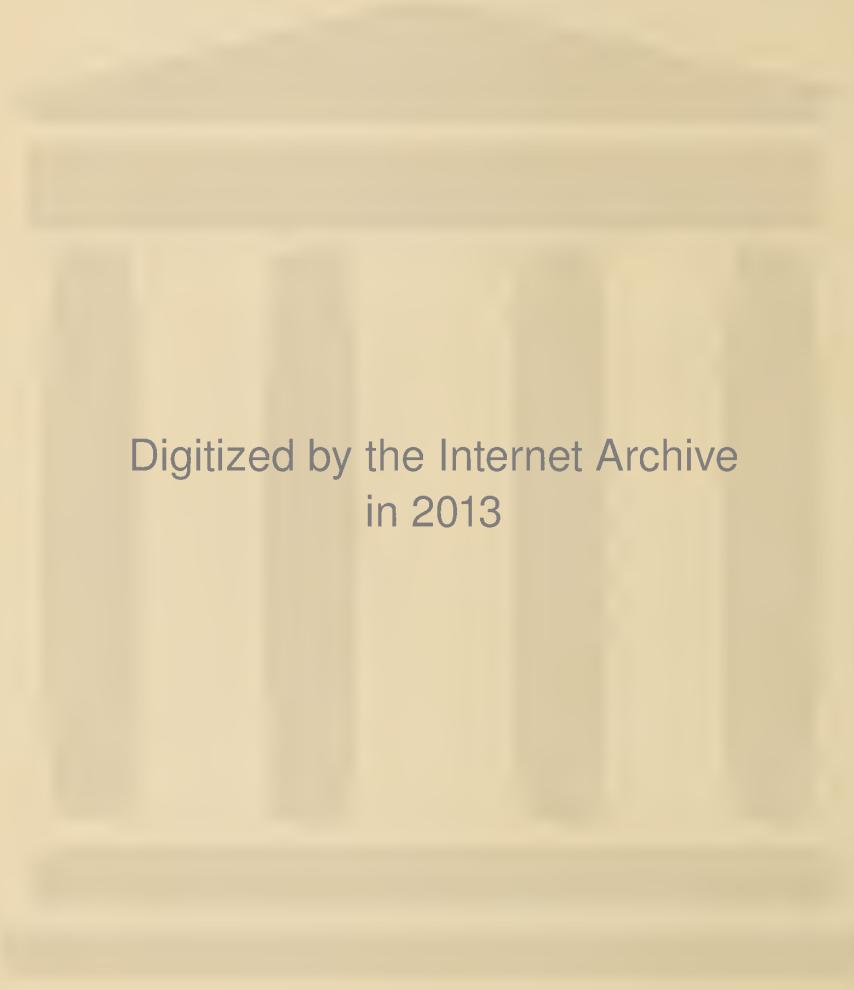






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ON FREE PUBLIC VIEW  
AT THE  
**AMERICAN ART GALLERIES**  
MADISON SQUARE SOUTH, NEW YORK

BEGINNING FRIDAY, FEBRUARY 20TH, 1914  
AND CONTINUING  
UNTIL THE DATE OF PUBLIC SALE, INCLUSIVE

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**NOTABLE PAINTINGS**  
COLLECTED BY THE LATE  
**CLEMENT A. GRISCOM, ESQ.**

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TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
BY ORDER OF MRS. GRISCOM  
ON THURSDAY AND FRIDAY EVENINGS  
FEBRUARY 26TH AND 27TH  
BEGINNING PROMPTLY AT 8.45 O'CLOCK

IN THE GRAND BALLROOM OF  
**THE PLAZA**  
FIFTH AVENUE, 58TH TO 59TH STREET  
NEW YORK



ILLUSTRATED CATALOGUE  
OF THE  
**NOTABLE PAINTINGS**  
BY THE GREAT MASTERS

COLLECTED BY THE LATE  
**CLEMENT A. GRISCOM, Esq.**  
OF PHILADELPHIA

UNRESTRICTED PUBLIC SALE BY ORDER OF  
MRS. GRISCOM

IN THE GRAND BALLROOM OF  
**THE PLAZA**  
ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY  
**MR. THOMAS E. KIRBY**  
OF  
**THE AMERICAN ART ASSOCIATION, MANAGERS**  
6 EAST 23RD STREET, MADISON SQUARE SOUTH  
NEW YORK

1914



## CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Delivery will not be made of any purchase during the session of the sale at which it was sold.

Delivery will not be made of any purchase at any time other than between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

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6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring

for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

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Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,  
American Art Galleries,  
Madison Square South,  
New York City.

# CATALOGUE

**FIRST NIGHT'S SALE**  
**THURSDAY, FEBRUARY 26, 1914**  
**IN THE GRAND BALLROOM OF**  
**THE PLAZA**  
**FIFTH AVENUE, 58TH TO 59TH STREET**  
**BEGINNING PROMPTLY AT 8.45 O'CLOCK**

No. 1

**SIR EDWIN HENRY LANDSEER**

ENGLISH: 1802—1873

***DOG***

*Height, 11 inches; length, 14 inches*

A CHARACTERISTIC portrait of a large, brown and white, shaggy-haired sheep dog, painted close at hand out on the fields, with a background of landscape and heavily clouded, leaden sky. The dog is standing athwart the view, facing the left, his head up and tongue lolling lightly. The grayish-white and yellowish-brown coat is strongly marked, and the long, bushy tail hangs in a deep loop-curve. The sunshine throws a bit of a shadow on the light green short grass at his feet, and a few detached trees appear in the distance before more distant low hills.

No. 2

**ANTONIO ALLEGRI DA CORREGGIO**

ITALIAN: 1494—1534

**DESCENT FROM THE CROSS**

(Panel)

*Height, 8 inches; width, 6½ inches*

THE figure of the Christ, seen at less than three-quarter length, occupies the greater part of the small picture. He is in a sitting posture, turned toward the right, three-quarters front, His head falling forward over His left breast and projecting into the deep shadow that shrouds the right half of the panel. He is shown here as a large man, with massive figure and a full reddish-brown beard, the body in low flesh tones, the loins wrapped in a cloth of olive-gray, an open wound in His bleeding side. His loving supporter, standing behind and holding the body under the armpits, wears a blue-green robe clasped at the shoulder, and turns to look with devout expression upward toward the left, whence comes the light.

On the back is a printed clipping: "The Descent from the Cross. By Correggio (small). This painting and panel was taken from the palace of Mary of Guise, the mother of Mary, Queen of Scots."





No. 3

*VIRGIN AND CHILD AND AN  
ANGEL*

BY

UNKNOWN ARTIST

No. 3

**EARLY ITALIAN SCHOOL**

***VIRGIN AND CHILD AND AN ANGEL***

(Panel)

*Height, 8 1/4 inches; width, 6 3/4 inches*

THE Virgin, seated, seen at three-quarter length, is turned slightly toward the left, her head inclined somewhat forward and her face turned three-quarters to the front. She wears a red dress and a black cloak, which enmantles her head, both cloak and gown having borders embroidered in gold and the cloak lined in a rich yellow. The Child, seated on her arm, His feet resting on a red cushion in the mother's lap, is clad in a short-sleeved garment of apple-green, enwound with a gray sash and adorned at neck and sleeves in red and gold. Behind Him at the left an adoring angel, in rose-pink, stands gazing worshipfully at Him. The figures are viewed against a gilded background, with a green hill crowned by towered buildings and Italian cypress trees appearing at the right behind the Virgin's shoulder.

In an architectural frame, with its top in the form of an interrupted pediment supported by columns.







No. 4

## GEORGE MORLAND

ENGLISH: 1763—1804

### *THE OLD MAN'S STORY*

*Height, 14 inches; length, 17½ inches*

IN a country churchyard are two women and a man in the prime of youthful life, together with a small child, all standing and listening to an aged man who is seated beside them, talking earnestly as he leans on a staff and points eloquently, with an open palm, at the ground around them all. Next to him a tall and well-molded, red-haired young woman in white turns her head to listen to him so that her face is seen in profile, while she leans against a young man clad in rose-pink. He in turn supports another young woman who wears a mahogany-red waist with white sleeves and green shoulder-puffs, and a skirt of a rich, deep pumpkin-yellow, who leans low over his arm and talks to a curly-haired child. Beyond the gray church is a distant indefinite landscape under a blue sky with white clouds.

*Purchased from the late Robert M. Lindsay, Philadelphia, 1900.*

No. 5

**JAN MIENSE MOLENAER**

DUTCH: 1610—1668

***AN INTERIOR WITH FIGURES—COURTING***

*Height, 20 $\frac{3}{4}$  inches; width, 15 $\frac{3}{4}$  inches*

IN an ancient Dutch interior, with gray-brown ceiling and gray-green walls, an amorous gallant who has passed his youth and a woman mature but unforgetting are seated near the comforting precincts of an ample fireplace where a small fire blazes red. On the chimney-piece are ranged in orderly sequence of size plates of old china, gray against the green; on a table behind the figures are fruits and wine; while on a leather-mounted chair near the fireplace the caller has deposited his hat and trappings, and on a neighboring massively carved tabouret rests a mandolin—turned down. The wooer, clad in brown, is seated facing the spectator, his eyes bent eagerly on his innamorata, about whose shoulders one arm reaches tentatively while the other hand he holds with an expression of hopeful inquiry against his chest. The lady, her blond hair adorned with ropes of pearls, and wearing a rose-pink waist and rich green skirt, is seated facing the left and is seen in profile, lips parted and hand raised in deprecatory gesture—as one “vowing she would ne'er consent, consenting.” A slipper has fallen to the floor.

*Signed at the lower left, J. MOLENAER, 1652.*

*From the collection of Sir Robert Peel, London, 1900. Catalogue No. 233.*

*Purchased from Messrs. Dowdeswell & Dowdeswell, London, 1900.*

*This picture was originally bought for the Right Honorable Sir Robert Peel through John Smith, the author of Smith's Catalogue Raisonné, upon the advice of Sir David Wilkie, R.A.*





No. 6

*HOLY FAMILY*

BY

FEDERIGO BAROCCIO  
(CALLED FIORI DA URBINO)

No. 6

**FEDERIGO BAROCCI**

(Called FIORI DA URBINO)

ITALIAN: 1528—1612

**HOLY FAMILY**

(Panel)

*Height, 15 1/4 inches; width, 11 1/4 inches*

IN the center of the composition and facing the spectator, the Virgin is seated on the ground, barefoot, on a fold of her long green-blue mantle, which has a rich olive-yellow lining. She wears a short-sleeved rose-pink gown, with brown undersleeves, and a brown veil or mantilla over the back of her head. In one hand, resting on her lap, she holds a small bag, and in the other a cup that she is about to put down near her hat, which is lying on the ground beside her. Behind her, clad in blue with a golden-yellow mantle, Joseph stands near a tree, from which he has broken a branch of fruit that he is handing to the Child, who sits on a yellow cushion at His mother's knee. Behind Him at the left stands a saddled ass, looking around at the Holy Family, and beyond is a blue background of conventional landscape.

On the back is pasted a print of the picture, marked (in the engraving): “Le Repos en Egypte. F. Baroebe (? Baroche), pinxit; Borel, delineavit; H. Guttenberg, sculpsit. De la Galerie de S. A. S. Monseigneur le Duc d'Orléans”; also, “A. P. D. R.”

*From the collection of the Duke of Orleans.*

*From the collection of Edmund Huybrechts, Catalogue No. 158, Antwerp, 1902.*

*Purchased from Eugene Fischhof, Paris, 1903.*





No. 7

*THE GRAND CANAL AT THE  
DUCAL PALACE, VENICE*

BY

IL CANALETTO

No. 7

**IL CANALETTO (ANTONIO CANALE)**

ITALIAN: 1697—1768

***THE GRAND CANAL AT THE  
DUCAL PALACE, VENICE***

*Height, 13¾ inches; length, 23¼ inches*

ON the left a corner of the ducal palace, booths erected outside the arcade, and the white marble Ponte della Paglia, leading to the Riva degli Schiavoni and its line of buildings which extend on down the canal toward the right to the limit of the picture. In the loggia of the palace, on the broad Molo below it extending more than half across the picture to the dull, bluish-green canal, and on the bridge—over whose rail an ancient rosy-pink carpet has been thrown—many figures are to be seen, leaning, standing and sitting around, chiefly in conversation or singly in lazy contemplation, and garbed in red, brown, yellow and green, black, white and blue. The free water of the canal in the foreground on the right, in front of the palace steps, makes up but a fraction of the composition, but gondolas and sailing craft are thick beyond the entrance of the Rio del Palazzo, lined up alongside each other and end-on to the shore in front of the long, receding line of gray, brown and yellow toned buildings—with white and yellow awnings before them—extending to the distance and out of the picture under a light, greenish-blue sky. The sails are brown, red and gray; on the boats appear numerous people, enlivening the scene with the bright notes of the gaily colored costumes of this people of the sunland.

*Purchased from Arthur Tooth & Sons, London, 1902.*





No. 8

*HAMPSTEAD—A STORM*

BY

JOHN CONSTABLE, R.A.

No. 8

**JOHN CONSTABLE, R.A.**

ENGLISH: 1776—1837

***HAMPSTEAD—A STORM***

*Height, 26½ inches; length, 34 inches*

ON the left tall trees rise out of the picture, bounding a diversified landscape lying in sunshine and shadow and at the same time under a sharp summer storm—which has not yet, however, reached the nearer land. Here, in the foreground at the left, is a green plateau which gives way to a cut or ravine on the right that leads down to a transverse river. Across the stream is a two-wheeled cart with a black and a white horse hitched tandem, and two men beside it. Beyond them the land rises in a high hill, near the top of which a shepherd is driving his sheep to shelter to avoid the approaching storm that is seen drenching the farther side of the hill. The hill slopes to the left to more or less rolling fields which are under the shadow of a cloud, while both before and beyond them the land is in sunshine; and at their edge under the hill are farm buildings and a windmill.

*From the collection of Mr. James Price of Torquay.*

*From the collection of Viscount Eversley, London.*

*Purchased from Eugene Fischhof, Paris, 1903.*



No. 9

**UNKNOWN GERMAN ARTIST**

UNDER SEVENTEENTH CENTURY DUTCH INFLUENCE

**HEAD OF AN OLD WOMAN**

*Height, 21½ inches; width, 17½ inches*

AGAINST a dark brown background an old, emaciated woman is depicted in head and shoulders, in dark garments that almost melt into the background, her face being in a strong light which brings out all the cruelties of time. She is facing the observer, her head very slightly turned to the right, and she looks downward with lusterless eyes. Her gray hair is parted with little care and drawn rather stringily over her head. Her dark brown cloak reveals the front of her scrawny neck and is fastened by a pin whose ornamental head or knob is the only bright spot in her somber apparel. She is hatless, her eyes are deep-sunken, her pale lips are drawn, and the aged face is seamed throughout with wrinkles.

*At the lower right in red is a monogram*  *and date, 69?*





No. 10

*DUCHESS OF PORTSMOUTH*

BY

SIR PETER LELY

No. 10

**SIR PETER LELY**

ENGLISH: 1618—1680

**DUCHESS OF PORTSMOUTH**

*Height, 30 inches; width, 24½ inches*

A FAIR young woman of trim yet ample figure looks out upon the world from an elaborately carved frame of brown tone and in the form of an irregular oval, painted on the canvas and surrounding a plain deep-olive background. She is facing front, her head turned just slightly to her right, and her hazel eyes look placidly at the spectator. Her chestnut-brown hair, parted over the center of her forehead, stands out in waves about her head and falls in ringlets almost or quite to her bare shoulders. She appears head and bust, wearing a white gown moderately décolleté, with a drapery of golden-brown silk which is held at one shoulder by jeweled clasps and passes under the opposite arm. A small necklace of pearls encircles her neck, and huge pear-shaped pearls form her eardrops.

*From the collection of John Waley Danques, Leeds, England.*

*Purchased from the late Robert M. Lindsay, Philadelphia, 1903.*





No. 11

*PORTRAIT OF A LADY WITH  
RUFF*

BY

M. J. VAN MIEREVELD

No. 11

**MICHEL JANSZEN VAN MIEREVELD**

DUTCH: 1568—1641

***PORTRAIT OF A LADY WITH RUFF***

(Panel)

*Height, 27½ inches; width, 22¼ inches*

SEEN at half-length, the hands just excluded from the picture, a pleasant-faced young Dutch woman of rosy complexion, whose brown hair, combed back from her brow and covering her ears, is adorned with a jeweled pin at the side, looks out upon the spectator with bright, demurely twinkling blue eyes and the intimation of a smile about her lips. Turned very slightly toward the left, her face is seen three-quarters front, and her clearly modeled young head is set on shoulders which are wholly concealed by an enormous white, fluted, lace-bordered ruff in three tiers or more, above which a necklace of three strands of pearls encircles the small neck directly beneath her chin, while a pearl eardrop depends below her abundant tresses. The hair in turn is ornamented with more lace, in a sort of drop-cap behind and below its engaging “do.” She wears a short-waisted gown of rich black brocade, showing a heavily embroidered white stomacher, and long, finely fluted lace-edged cuffs extending up the outside of her sleeve, and she appears in a full light against a neutral background of deep olive-green.

*Signed at the right, below the center: AETATIS 26, Ao 1638;  
M. MIEREVELD.*

*From the collection of Van den Bogaerde de Hertogenburck.*

*Purchased from Eugene Fischhof, Paris, 1903,*





No. 12

*PORTRAIT OF MISS MORRIS*

BY

FRANCIS COTES, R.A.

No. 12

**FRANCIS COTES, R.A.**

ENGLISH: 1726—1770

***PORTRAIT OF MISS MORRIS***

*Height, 29½ inches; width, 25 inches*

SEEN against a neutral background, with dark olive-green suggestion in some dimly indicated foliage, a fair young woman appears, her figure facing the left and her head turned so that she faces three-quarters front. Her head is bent lightly forward and she gazes downward, smiling. She has reddish-blond hair, waved and decked with pearls, large hazel eyes, pink lips, a creamy complexion, and rounded cheeks just tinged with faint rose. Her pale green gown reveals a long sloping shoulder and gently swelling bosom, and she wears a brown cloak or mantle, elaborately embroidered, which hangs in folds about her. On her lap she holds her small shaggy-haired pet dog, who looks up at her, his nose-tip just showing above his abundant white coat, and she lays her left hand caressingly on his neck.

*From the collection of John C. Gray, of Newport, England.*

*Purchased from the late Robert M. Lindsay, Philadelphia, 1903.*





No. 13

*PORTRAIT OF HENRY  
FULLERTON, ESQ.*

BY

SIR HENRY RAEBURN, R.A.

No. 13

**SIR HENRY RAEBURN, R.A.**

SCOTCH: 1756—1823

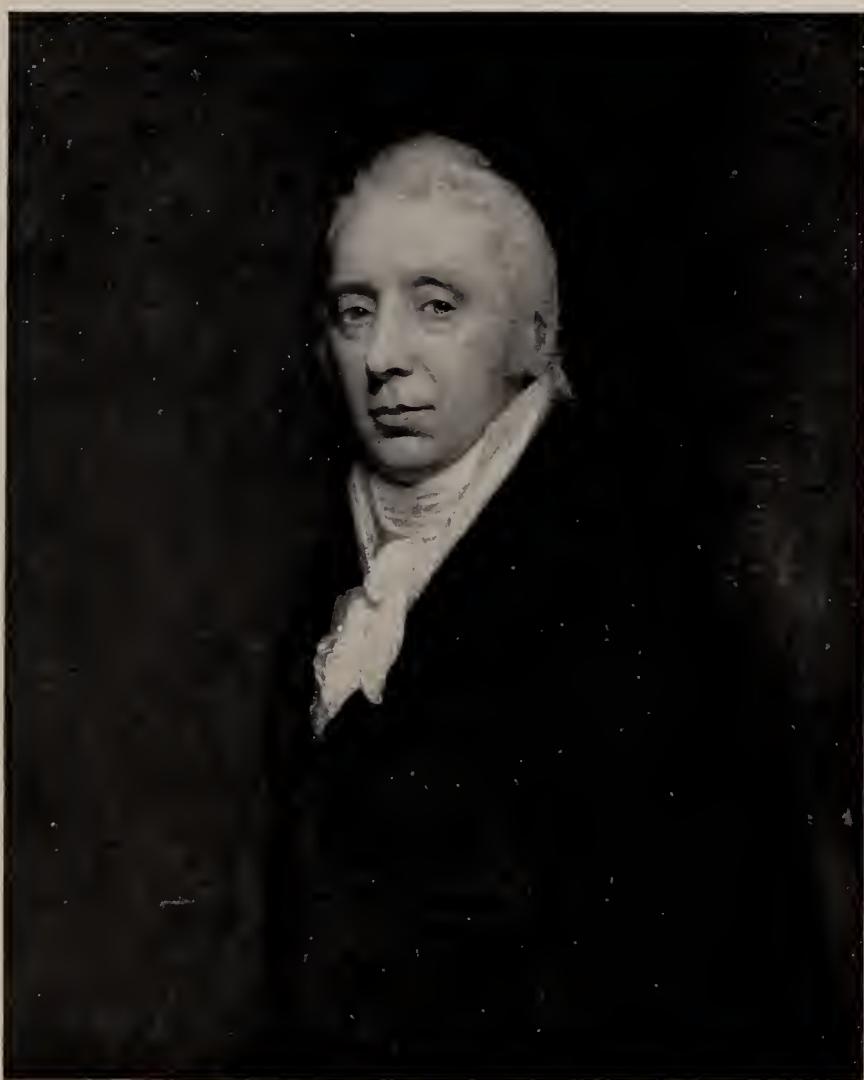
***PORTRAIT OF HENRY FULLERTON, ESQ.***

*Height, 30 inches; width, 25 inches*

THE portrait of a gentleman seen at one-half length against a dark neutral background of brownish tone. He is standing and facing the left, three-quarters front. He wears the black civilian coat with high collar of early nineteenth century days, double-breasted and buttoned low, revealing a full white jabot and the upstanding collar of his cream-white waistcoat, while his stock, like the jabot, is pure white. He is smooth-shaven, save for short side-whiskers, which like his scant and carelessly brushed hair are gray. He has a high forehead, an aquiline nose and a prim mouth, though the lips are full; and a slight double-chin appears above his stock. His gray eyes look straight at the spectator. His complexion is full-colored, a strong light whitening his brow in contrast.

*From the collection of the Hon. Charles McDonald, Edinburgh.*

*Purchased from the late Robert M. Lindsay, Philadelphia, 1903.*





No. 14

*PORTRAIT OF LADY SPENCER  
CHURCHILL*

BY

JOHN HOPPNER, R.A.

No. 14

**JOHN HOPPNER, R.A.**

ENGLISH: 1758—1810

*PORTRAIT OF LADY SPENCER CHURCHILL*

*Height, 30 inches; width, 24 $\frac{3}{4}$  inches*

SHE is shown at half length, seated, the hands not appearing in the picture, against a dark, neutral ground. She is passing young and fair, with hair of an ashen-blond hue that is akin to gray, which, projecting from beneath her brown, mannish hat, sends down strands to curl about her neck and shoulders. She faces the front, head turned toward the right, whither her gaze is directed, and her brown eyes and pink lips express a ready and willing smile. Pale roses are in her cheeks; her breast is a cool flesh-color, exposed moderately by the open flowing collar of the rose-pink gown, which is encircled at the high waist by a loosely-tied black velvet girdle.

*Purchased from the late Robert M. Lindsay, Philadelphia.*





No. 15

*PORTRAIT OF A MAN*

BY

SIR THOMAS LAWRENCE, P.R.A.

No. 15

**SIR THOMAS LAWRENCE, P.R.A.**

ENGLISH: 1769—1830

***PORTRAIT OF A MAN***

*Height, 36 inches; width, 28 inches*

A WHITE-HAIRED man with red cheeks and prominent features, clean-shaven and with his hair roughly brushed up above his forehead, is painted at three-quarter length seated in a red-upholstered armchair, turned to the right and facing front. He looks intently at the spectator from brown eyes, and is seen against a neutral background. He wears a dark green coat with black velvet collar and large metal buttons, a white waistcoat and buff breeches, and in his right hand, which rests in his lap, he holds a pair of horn-rimmed spectacles. His dark coat and collar are relieved at the neck by a white stock and cravat loosely tied.

*Purchased from the late Robert M. Lindsay, Philadelphia.*





No. 16

*PORTRAIT OF A LADY*

BY

FRANS POURBUS THE  
YOUNGER

No. 16

**FRANS POURBUS THE YOUNGER**

FLEMISH: 1570—1622

***PORTRAIT OF A LADY***

(Panel)

*Height, 39 inches; width, 30½ inches*

A LADY in her young prime, seen at three-quarter length, stands facing the spectator and looking directly at him, turned slightly toward the left. Her crisp and crinkly hair, with mingled notes of mahogany red and yellow, is brushed back and done neatly about her head, and her oval face is framed within the huge, outstanding lace and linen ruff of the period. She is sumptuously gowned in rich brocades in black and colors, her slashed and puffed sleeves finishing with long, flaring, turn-back lace cuffs. Heavy gold bracelets set with many colored stones, and a ring which she wears on her first finger, are but a part of her jewels, more gems sparkling in her elaborate earrings, and a large pendant being suspended by a golden chain about her neck below the enormous ruff. Neutral background.





No. 17

*PORTRAIT OF A BURGOMASTER*

BY

B. VAN DER HELST

No. 17

**BARTHOLOMEUS VAN DER HELST**

DUTCH: 1613—1670

***PORTRAIT OF A BURGOMASTER WITH A  
WINE-GLASS IN HIS HAND***

*Height, 31 inches; length, 39½ inches*

A SOLID, sturdy and substantial burgomaster looks straight at the observer, while he holds in his hand a partly emptied wine-glass. He is seated facing the right, three-quarters front, his face as he turns toward the spectator seen almost full front, and he is portrayed at three-quarter length. His small moustache and bit of a chin-beard are of a light sandy hue, and his hair, darker, verges upon red. His eyes are keen though placid, and he has sensitive nostrils and a ruddy complexion. He is clad in black, his robe falling over shoulder and arm, and he wears a broad-brimmed black hat and a full white ruff. His right hand, the nearer to the spectator, rests on his hip, palm turned outward, and he holds his wine-glass in the other hand, raised to the level of his chin but held out from his face.

*From the collection of the late M. Féral, an art expert, of Paris.*

*Purchased from Eugene Fischhof, Paris, 1901.*





No. 18

*PORTRAIT OF AN OLD MAN*

BY

REMBRANDT VAN RIJN

No. 18

**REMBRANDT VAN RIJN**

DUTCH: 1606—1669

***PORTRAIT OF AN OLD MAN***

(Panel)

*Height, 24½ inches; width, 18¼ inches*

THE portrait is painted within an oval, though the panel is rectilinear. An impressive head of a man of advancing years, with a strong face, strongly marked features, and distinctive individuality. He is facing the right, three-quarters front, and is seen in head and shoulders, against or in the midst of a background that is scarcely visible or felt. He wears a rich coat or official robe of deep, dark red velvet, with a white ruffled inner collar whose edge is barely seen at the side, below his bushy, dark gray beard. His moustache, well trained in contrast to the bristling whiskers, is also a dark gray, while his scant gray hair is almost white. His brow and cheeks are heavily wrinkled, his skin is of a swarthy hue, and his dark eyes look steadily and with solemnity straight in front of him. A heavy gold and gem-studded chain is about his shoulders, with a jeweled locket or pendant hanging at his breast.

*From the collections of Mr. Lohr of Leipzig, Dr. Martin Schubart of Munich, and the Boxberg Collection, Dresden. Described in Dr. Bode's "Complete Work of Rembrandt," Vol. II, No. 139; Dutuit's "L'Œuvre Complète de Rembrandt," page 41, No. 368; Wursbach's "Rembrandt," No. 85, and de Groot's "Sammlung Schubart," page 15.*

*Purchased from Eugene Fischhof, Paris, 1900.*





No. 19

*PORTRAIT OF A NOBLEMAN*

BY

FRANS HALS

No. 19

**FRANS HALS**

DUTCH: 1580—1666

***PORTRAIT OF A NOBLEMAN***

*Height, 46 inches; width, 35½ inches*

A NOBLEMAN of the seventeenth century, in rich black brocaded garments, is portrayed at three-quarter length, standing, against a neutral background of dark gray tone. He is facing the spectator, turned very little toward the right, with the light falling from the left. He is of dignified bearing and composure, and stands before a table covered with an olive spread, on which he rests his left hand. With his right arm akimbo, he has rested the back of his right hand on his hip, and the open palm and lightly spread fingers catch the full light. He wears a broad white collar with a deep lace border, completely covering his shoulders, and tied in front with white cords from which lace tassels depend. He has lace turned-back cuffs and wears a narrow belt of yellow embossed leather, with golden buckles and fasteners. He has a light moustache, a sandy Van Dyck beard, dark hair which he allows to grow long, ruddy cheeks and calm blue eyes.

*From the collection of Sir Nicholas Edgar of Glenham, “The Red House near Norwich.”*

*Purchased from Eugene Fischhof, Paris, 1903.*





No. 20

*THE COUNTESS OF ROTHES*

BY

SIR JOSHUA REYNOLDS, P.R.A.

No. 20

**SIR JOSHUA REYNOLDS, P.R.A.**

ENGLISH: 1723—1792

**THE COUNTESS OF ROTHES**

*Height, 49½ inches; width, 40 inches*

THE Countess is depicted nearly at full length, seated and facing the right, her figure turned slightly to the front but her face seen in profile. She wears an old-rose silk skirt, with an overskirt of figured white lace, and a décolleté waist of black lace and net, with flowing elbow sleeves of more rich white lace. She is seated beneath an overarching tree, with her nearer elbow resting on a stone pedestal or railing and her hands in her lap. In the landscape background a sunny green, yellow and brown hillside, with groups of trees.

The sitter is Mary, daughter of Gresham Lloyd, Esq., and Mary Holt, afterward Countess of Haddington. In 1763 she became the second wife of John, ninth Earl of Rothes, Lord Leslie and Ballenbreich, who died in 1765; in 1770 she married Bennet Langton, one of the original members of the Literary Club and a great friend of Dr. Johnson and Sir Joshua. She died in 1785. The portrait was painted in 1764.

*Purchased by Sir William Agnew, London, privately from W. Woods  
(head of the firm of Christie, Manson & Woods), who sold it  
in behalf of the owner, Lord Rothes.*

*Sold by Agnew & Son to James Price, Esq., London.*

*From the collection of James Price, Esq., London, 1895.*

*Purchased from the late Robert M. Lindsay, Philadelphia, 1900.*





No. 21

*LOT AND HIS WIFE AND  
DAUGHTERS*

BY

FERDINAND BOL

No. 21

**FERDINAND BOL**

DUTCH: 1611—1681

***LOT AND HIS WIFE AND DAUGHTERS, ACCOMPANIED BY TWO ANGELS, ON THE POINT OF DEPARTURE***

*Height, 42 inches; width, 37½ inches*

LOT, garbed in yellow, with a red mantle and wearing a turban, is pictured as an old man with long gray whiskers. He comes forward slowly, holding by the arm his old wife, who is weeping. She is clad in pearl-gray, mauve and dark red, with a long white veil over her head. Seen over the wife's shoulder is the face of one of the daughters, who comes behind carrying a head-load bound in a figured red rug, while the other daughter, kneeling on the ground in front of her mother, is filling a basket with bread and utensils. She is gowned in salmon-pink, gray and a rich blue-green, and wears a large ornament of pearls in her blond hair. At either side of the group is an angel, one in a red robe, and one in a white and partly nude. Behind them at the right is the darkness of somber buildings, and at the left the background is a conventional landscape under a dark sky with notes of fire. Ahead of the group a small dog stands waiting.

*From the collection of the late Oswald Augustus Smith, Esq., England.  
Purchased from Dowdeswell & Dowdeswell, London, 1900.*





No. 22

*THE THATCHED COTTAGE ON  
THE MOORS*

BY

JOHN (“OLD”) CROME

No. 22

**JOHN (“OLD”) CROME**

ENGLISH: 1769—1821

***THE THATCHED COTTAGE ON THE MOORS***

*Height, 44½ inches; width, 37 inches*

MANY miles of country are spread before the eyes—hills and valleys, woods and farms. In the distance a range of broad-topped hills bounds the view, most of them in sunshine, the sunshine continuing into the middle distance, where on a knoll stands an ancient windmill, while the broad foreground—its tilled fields and grassy stretches—is in the shadow of a cloud. Here, on the right, is a low, single-storied cottage of picturesque lines, a red brick chimney at either end of its wavering roof of brown thatch, and crude lean-to's extending its humble shelter into a narrow fenced-in backyard—or possibly according stabling for the domestic animals. A few low trees beyond it push their branches above the roof, and in front of the cottage, on the left, are the stump of a dead tree, a sawn-down trunk, and sundry bushes growing along the line of a fence. Other cottages dot the distance.

*From Arthur Tooth & Sons, London.*





No. 23

*RURAL GOSSIP*

BY

GEORGE MORLAND

No. 23

**GEORGE MORLAND**

ENGLISH: 1763—1804

*RURAL GOSSIP*

*Height, 34 inches; length, 49½ inches*

A STOCKY countryman in greenish-drab jacket and short-clothes, and bluish-green stockings, has dismounted from his short gray horse before a thatch-roofed cottage surrounded by a low stone wall, to gossip with a housewife of robust figure and receptive attitude. Her short-sleeved waist is open at the throat and she wears a white cap and an apple-green skirt, and holds a basket in her hand. They stand before the door of the cottage, his horse looking on at the right and in turn watched by a small dog, while on the left beside the cottage door one fat pig feeds at a trough and another lies somnolent on the ground. The house nestles at the foot of a high hill which overtops it at the left, and behind it the dead branches of a sturdy tree rise above the roof-ridge out of a thick clump of bushy foliage which encompasses the trunk below—all in tones of green, yellow and warm brown, as is the rest of the foreground, which finishes on the right with an abutment of another hill. Between, there lies spread out a blue-green valley, cut up into farms, with a village and its church at the base of one of a range of distant hills.

*Purchased from the late Robert M. Lindsay, Philadelphia, 1900.*





No. 24

*FOREST SCENE*

BY

JAKOB VAN RUISDAEL

No. 24

**JAKOB VAN RUISDAEL**

DUTCH: 1628—1682

**FOREST SCENE**

*Height, 35 inches; length, 48 inches*

A FOREST of the olden time, thickly wooded back on the left and well open toward the right, is spread before the eye on a day of abundant and active clouds, with the sunshine coming through the rifts and illuminating parts of the landscape brightly, while other parts are in shadows of varying density. In the foreground two cows, brown with white spots, have come down to drink at a pool or stream which is cool and dark in the intensified shadow of thick trees and a rough, irregular hill which rises in the middle-ground behind it. A dog has come down to the water from the opposite side, on the left, and back of him a man is despaired coming down a path in the shadow. The curiously tortuous trunks of gnarled trees may be traced in this deep shadow, and more of the hardy arboreal veterans stand out higher up the hill in the middle distance, where a broad shaft of sunlight illuminates the hilltop. Below the hill, toward the right, a road winds over the rolling land of the more open parts of the forest, and in the distance there appear two women walking and a man sitting down.

*From the collection of Colonel Hankey, Beaulieu, Hastings, England.*

*Illustrated in Charles Sedelmeyer's "Catalogue of Old Masters," 1899,  
pp. 58, 59.*

*Purchased from Eugene Fischhof, Paris, 1901.*





No. 25

*THE VIRGIN MARY KNEELING*

BY

ANDREA PREVITALI

No. 25

**ANDREA PREVITALI**

VENETIAN: 1480—1528

**THE VIRGIN MARY KNEELING**

(One Section of a Diptych)

*Height, 42 $\frac{1}{4}$  inches; width, 27 $\frac{1}{2}$  inches*

THE Virgin is shown at full length kneeling at a prie-dieu, facing the spectator. She wears a trailing gown of old-rose hue, bound at the high waist with a rope-girdle of pale blue, and a blue mantle lined in a rosy-gray. She has turned momentarily from her prayer-book stand, on which her right hand rests, while the left is at her breast, and leaning her head toward her left shoulder, with eyes directed abstractedly at the floor, seems to be repeating her prayer inwardly. A nimbus encircles her head. The light falling from the right on the many folds of gown and mantle effects many interesting modulations among the bright colors. Neutral background.

*Signed at the lower left: ANDREAS . BERGOMENSIS . IOANNIS .  
BELLINI . DISCIPULUS . PINXIT. (ANDREA BERGAMO—  
[PREVITALI]—PUPIL OF GIOVANNI BELLINI, PAINTED IT.)*

*Purchased from Prof. Lava, of Overzo, near Treviso, Italy, 1902.*

*A pendant to "The Annunciation," by the same painter, No. 26, in  
this collection.*

*Both examples restored under the supervision of Sir Edward Poynter,  
P.R.A.*



ANNE AS BORGOMENSIS IOANNIS  
THEOMIDESCHV AS PINxit



No. 26

*THE ANNUNCIATION*

BY

ANDREA PREVITALI

No. 26

**ANDREA PREVITALI**

VENETIAN: 1480—1528

**THE ANNUNCIATION**

(One Section of a Diptych)

*Height, 42½ inches; width, 27½ inches*

GABRIEL, the bearer of the mystic tidings to Mary, has come with a cluster of white lilies growing on the end of a long green stem, and he is shown alone, kneeling on one knee, facing the left, the light striking brightly down from the right upon his lower garments—his head and upper body being, by contrast, in faintest shadow. He is kneeling on his left knee, with the hand holding the flower resting on his upstanding right knee, the white blossoms at the end of their long stalk being opposite his face. He is robed in a flowing gown of grayish-white, with a richly brocaded waist in many colors. His delicate, feminine features are framed in a mass of long hair, golden where the light strikes it and elsewhere a deep red. A golden nimbus surrounds his head and his long wings reach up out of the picture. He leans forward with his left hand held before his heart. Neutral background.

*Purchased from Prof. Lava, of Overzo, near Treviso, Italy, 1902.*

*A pendant to "The Virgin Mary Kneeling," by the same artist, No. 25, in this collection.*

*Both examples were restored under the supervision of Sir Edward Poynter, P.R.A.*





No. 27

*MOTHER AND CHILD—“THE  
PETS”*

BY

SIR JOHN OPIE, R.A.

No. 27

**SIR JOHN OPIE, R.A.**

ENGLISH: 1761—1807

***MOTHER AND CHILD—“THE PETS”***

*Height, 56 inches; width, 31½ inches*

IN a garden before a latticed window about which blossoming eglantine climbs, a fond mother sits with an arm affectionately on her small daughter who is seated at her feet, both looking down at a gray cat which rubs against the mother, while the child is clasping to her small chest a white dove. The mother, young and handsome, wears a rose-pink skirt and a light décolleté waist with shoulder-sleeves, and she faces the spectator, the light falling full upon her face and breast. The child, in a short-sleeved dress of yellowish-brown, is seated across the picture, before her mother and at her left, facing the left and seen in profile. Back of them the gray tone of the window blends into a nebulous background of neutral-olive hue, and far at the right, beyond the gray trunk of a tree, a bit of conventional landscape appears under a blue sky filled with white clouds.

*Purchased from Arthur Tooth & Sons, London, 1902.*





No. 28

*ANDROMEDA*

BY

SIR ANTHONY VAN DYCK

No. 28

**SIR ANTHONY VAN DYCK**

FLEMISH: 1599—1641

*ANDROMEDA*

*Height, 84½ inches; width, 51¾ inches*

ANDROMEDA standing at full length faces the spectator, her back against the huge rock to which she is bound, which rises on the right of the canvas, with an overhanging projection running to the limits of the picture on the left. Below the high projection are visible gray and white clouds in a blue sky, over an expanse of dark green ocean. At her feet are sundry shells, and nearby is a skull. She is nude, the flesh in warm, mellow tones, whitening on the breast where the light is highest. A flowing blue drapery with greenish tones, partly lodged between her back and the rock, is flying out at one side and curls about her thighs. Her left hand, hanging down the rock, is chained a little way from her side; her right hand is raised to lie flat on her head and there chained. Her dark brown hair curls in small ringlets at either side of her face and she has turned her head toward the right. Perseus in armor on his winged horse is seen in the air, leaping down from the top of the cliff to her rescue, his lance poised vertically to strike the monster of the deep below him, which has raised its snout above the water at Andromeda's feet.

*Collection of T. Humphry Ward, Esq.*

*Collection of the Earl of Dunmore.*

*Exhibited at the Van Dyck Exhibition of the Royal Academy in 1900,  
when the painting was the property of T. Humphry Ward, Esq.*

*Illustrated in M. Charles Sedelmeyer's "Paintings by Old Masters,"  
pp. 19-21, 1900.*

*Purchased from Eugene Fischhof, Paris, 1901.*





No. 29

*FRANCES, WIFE OF HENRY  
ROBINSON, ESQ., AND SON*

BY

SIR THOMAS LAWRENCE, P.R.A.

No. 29

**SIR THOMAS LAWRENCE, P.R.A.**

ENGLISH: 1769—1830

*FRANCES, WIFE OF HENRY ROBINSON, ESQ.,  
AND SON*

*Height, 94½ inches; width, 58 inches*

BEFORE a conventional, highly decorative and richly colored background the mother and son are shown at full-length and life-size, in effective attitudes and each with sprightly expression. The background consists of columns, crimson and olive draperies, the stone parapet of a balcony, and blue sky mottled with gray and creamy-white clouds. The lady is facing the onlooker, at a writing desk or drawing-board. Her left hand rests on her papers and board, and in her right, which is raised to the level of her shoulder, she holds poised her pencil or stylus, as she has turned her head to look keenly at something far at her right, bringing her face almost into profile. She is of fair complexion with rose-touched cheeks, and has a mass of brown hair adorned with ropes of pearls. Her short-sleeved white décolleté gown, with a ruffle about the flowing neck, is trimmed at edges and waist in a golden-yellow and she wears a necklace of small red beads. On a red-upholstered arm-chair at the left stands her small son, holding his feather-plumed cap in his hand. His plump cheeks are rosy and his hair is a reddish-brown.

*From the collection of Mr. Choering, of Calloby Castle, near Alnwick.  
The T. J. Blakeslee sale, New York, 1902, Catalogue No. 157.*





No. 30

*STILL LIFE WITH FIGURES*

BY

FRANS SNYDERS

No. 30

**FRANS SNYDERS**

FLEMISH: 1579—1657

***STILL LIFE WITH FIGURES***

*Height, 58½ inches; length, 92½ inches*

ON and over a long table having a bright vermillion coverlet is a bountiful, bewildering assemblage of dead game, with fruits and vegetables scattered in equal plenty. Most conspicuous among the birds are a white swan, its breast upturned and one huge wing spread out over the table, and a peacock with long, gorgeous tail, lying on the swan's downy body. A dozen or more small birds, including songsters, lie along the edge of the table; a cooked lobster adds his cardinal note; grapes white and black, peaches, raspberries, asparagus and artichoke crowd in. A young wild boar and other victims of the hunt hang from hooks overhead. In front of the table a dog, one of two that are coupled, is nosing forward; at the right a cat is stealthily creeping in; and on the left, behind the table, a tow-haired boy in garments of scarlet and ashes-of-roses hue, with a broad, lace-edged white collar, is playing with a parrot perched on his finger.

*From the collection of Lord Dudley.*

*Purchased from Wallis & Son, London, 1902.*





No. 31

*ZALM HAVEN, ROTTERDAM*

BY

J. B. JONGKIND

No. 31

**JOHANN BARTHOLD JONGKIND**

DUTCH: 1822—1891

*ZALM HAVEN, ROTTERDAM*

(Panel)

*Height, 13 1/4 inches; length, 18 inches*

THE water of a small cove or haven fills the foreground, choppy under a breeze, and in the background are indefinite suggestions of a wooded landscape, city buildings and masts. In the middle distance on the right, close against a shore where tall trees grow at the water's edge, a tall-masted brig is laid up—her sails furled—several men are in a small boat under her counter and astern of her is a single-masted sailboat with no canvas. Across the cove at the left, the corner of a water-front building comes into view, and a small boat with two figures in it is putting out from a post. The sky is filled with clouds tinged in various hues.

*Signed at the lower right, JONGKIND, 1869.*





No. 32

*BROTHER AND SISTER*

BY

J. S. H. KEVER

No. 32

**JOHANN SIMON HENDRIK KEVER**

DUTCH: 1854—

***BROTHER AND SISTER***

*Height, 18 inches; length, 21 inches*

IN the gray, indefinite interior—left without details—of a cottage with a red-tiled floor, two small and sturdy-looking Dutch children are seated alone, having their dinner or some between-meals refreshment. On the left, seen partly against the light that comes through a lace-curtained window behind him, the boy, seated on a low bench or stool, is facing the on-looker—one heavy *sabot* kicked off in front of him—and is busily occupied eating from a plate with his knife—that ancient fashion still sound in various places. He is dressed in dark brown and his yellow hair protrudes about his round cap. On the right his sister, with brighter yellow hair and wearing a red frock, is seated above him in a heavy wooden chair, a plate on her lap, and eying her brother irresolutely.

*Signed at the upper right, KEVER.*

*From A. Preyer, Amsterdam, 1900.*





No. 33

*RETURNING FROM THE BOATS*

BY

JOSEF ISRAELS

No. 33

**JOSEF ISRAELS**

DUTCH: 1824—1911

***RETURNING FROM THE BOATS***

*Height, 24 $\frac{1}{4}$  inches; width, 16 $\frac{1}{4}$  inches*

THROUGHOUT the picture all is water, the sea extending from the dappled foreground shallows to the distant high horizon, under a pale blue sky with white clouds and tinged along the horizon with the violet hues of closing day. In the offing, on the right, the prow of a fishing boat comes into view, her sail idly flapping and a man working on her bow, all seen hazily in the diminishing light, while close in the foreground a sturdy small boy, trousers rolled up to his knees, is bringing a smaller chubby-faced girl in a white cap to shore on his back through the shallows.

*Signed at the lower right, ISRAELS.*

*From Messrs. Arthur Tooth & Sons, London.*

*From the George N. Tyner Collection, New York, 1901.*





No. 34

*A COTTAGE INTERIOR*

BY

B. J. BLOMMERS

No. 34

**BERNARDUS JOHANNES BLOMMERS**

DUTCH: 1845—

*A COTTAGE INTERIOR*

*Height, 22 inches; length, 29 inches*

IN the corner of a cottage room, with a low, beamed ceiling, a peasant family is gathered about the small square wooden table where they have had their plain meal. On the left sits the young mother, in blue waist and white cap, an infant lying flat on its back in her lap and looking over and laughing at its papa, who, seated on the other side of the table with his back to the window, gazes on his offspring with stolid pride. The light, which leaves the father's face in partial shadow, plays strongly on the figures of the mother and babe, and on the plump face and golden yellow hair of a small girl standing at her mother's knee, who is just tall enough for her chin to get above the table. The mother's back is toward a huge fireplace; behind the father is a spade, and he has hung his cap on the back of his chair. The cottage has a tiled floor, gray, with notes of red. Through the window is seen vaguely a sunny green landscape.

*Signed at the lower left, BLOMMERS.*

*From Sala & Zonen, Leyden.*





No. 35

*A DUTCH INTERIOR*

BY

BERNARD DE HOOG

No. 35

**BERNARD DE HOOG**

DUTCH: 1866—

*A DUTCH INTERIOR—*

*MOTHER AND CHILDREN*

*Height, 21½ inches; length, 27¼ inches*

IN a large cottage room of restful tone, warm brown relieved by deep green hangings and the gray, projecting chimney over the great fireplace, a mother sits knitting. She is near the center of the room, facing forward and turned slightly toward the left, whence the light comes through a window which is only partly seen beyond the chimney corner. On a table at her side are cups, bread and a teakettle, and a small blond child, chubby and ruddy, in a brown dress, white pinafore and *sabots*, stands in front of it, looking up at his mother. At the other side of the mother, on the right, an infant slumbers in a rush cradle over whose canopy an olive coverlet is draped. The mother, whose hair is inclined toward the red, wears a white cap, a waist of pinkish-gray, and a blue apron. A fire burning briskly under a kettle in the fireplace completes the atmosphere of comfort.

*Signed at the lower right, BERNARD DE HOOG.*

*From A. Preyer, The Hague, 1899.*





## **SECOND NIGHT'S SALE**

SECOND NIGHT'S SALE  
FRIDAY, FEBRUARY 27, 1914  
IN THE GRAND BALLROOM OF  
**THE PLAZA**  
FIFTH AVENUE, 58TH TO 59TH STREET  
BEGINNING PROMPTLY AT 8.45 O'CLOCK

No. 36

**CHARLES OLIVIER DE PENNE**

FRENCH: 1831—1897

***RETRIEVERS***

(Panel)

*Height, 10½ inches; width, 8¼ inches*

Two black and brown shaggy-haired setters are seen in a narrow foreground of reeds and grass, coming forward and headed somewhat to the left, on their way to their master, who does not appear in the picture. One of the dogs is proudly bearing to him a duck that he has shot, and the other trots open-mouthed by its companion's side. Behind them is a pond or inlet where water lilies grow, its surface mottled by the lily-pads, and by reflections of tall trees which grow on one shore, and reflections of the light of the sky.

*Signed at the lower right, O. DE PENNE.*

No. 37

**JEAN JACQUES HENNER**

FRENCH: 1829—1905

*A GIRL'S HEAD*

*Height, 10 3/4 inches; width, 7 3/4 inches*



The portrait bust of a young woman of full figure, turned to the right, three - quarters front, her head turned to face the spectator directly; and she looks at him with deep-set eyes shadowed by the heavy protecting brows. A rich, dark red robe, falling from her shoulders, partly exposes the full breasts, and her wealth of hair, of a reddish-brown hue and a deeper brown in the shadows, which is parted over the center of

her forehead, falls in affluent masses on either side of her face and below her shoulders.

*Signed at the lower left, J. J. HENNER.*

*From M. Knoedler & Co., Paris.*

No. 38

**MARIANO FORTUNY Y CARBO**

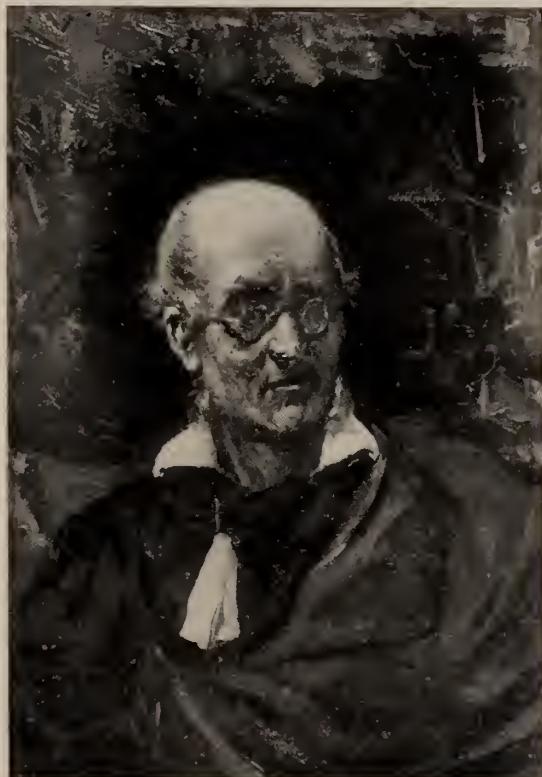
SPANISH: 1841—1874

***THE SCHOOLMASTER***

(Panel)

*Height, 11½ inches; width, 7¾ inches*

A TELLING portrait of a venerable man with bald head and sunken temples, a fringe of gray hair brushed forward above his ears, and the air of a one-time scholar. A loosely flowing red cloak is thrown over one shoulder. Eyes and cheeks are sunken, like the temples, and the aged neck is scrawny, but there is vigor in the sitter's entire expression, and his eyes are still fiery and keen. Deep black background, with bits of color.



*Signed at the upper right, FORTUNY, with the date, '67.*

No. 39

**ÉTIENNE PROSPER BERNE-BELLECOUR**

FRENCH: 1838—1910

**SOLDIER AT A WELL**

(Panel)

*Height, 13 3/4 inches; width, 9 3/4 inches*



canteen. The day is clear and sunny, with palest of turquoise skies.

*Signed at the lower left, E. BERNE-BELLECOUR, 1893.*

A TALL, gray cement well-curb stands at the left of the foreground, on the edge of a flat field which is partly green with grass and partly shows the yellow earth of cultivation. Behind the well, on the left, some scraggly bushes send up shoots with green and yellow leaves, and in front of it grows a blossoming plant. To the well has come a French soldier filling his service

No. 40

**PAUL JEAN CLAYS**

BELGIAN: 1819—1900

*CALME DANS LA MEUSE, EN HOLLANDE*

(Panel)

*Height, 22 inches; width, 16 3/4 inches*

THE sky is a bright blue overhead, the brilliant azure of a fine summer day, and below, all the way down to the horizon, are fluffy gray-white clouds; but there is no wind stirring, and sails and pennants hang limp on clustered shipping lying idle. The heavy boats, brown, gray and yellow, show canvas white, cream-colored, gray, and a warm purplish-brown, and figures are discernible on the decks.



*Signed at the lower right, P. J. CLAYS.*

*Purchased from the William Schaus Gallery, 1898.*

No. 41

**ANTOINE VOLLO**

FRENCH: 1833—1900

***STILL LIFE—FISH***

*Height, 15 $\frac{1}{4}$  inches; length, 18 $\frac{1}{4}$  inches*

AGAINST a brown interior background a mess of fish, some with greenish-brown and some with bright-red backs, and silvery-white bellies, are grouped on a table near an overturned small tub on which are standing bottles and metal dishes and a red and gray earthenware jar with short spout and handle. Near the tub, various small shells, closed and open, add their notes from the depths of the waters or the shores, and glisten in the light that is concentrated on the fish-group and themselves. At the left, above the pile of fishes, a bright copper kettle is lying, partly uptilted, its glossy interior yielding sundry and subtle reflections; and throughout the characteristic composition runs the quality associated with the painter's name.

*Signed at the lower left, A. VOLLO*







No. 42

**VASSILI VERESTCHAGIN**

RUSSIAN: 1842—1904

***KANCHINJINGA, PANDIM AND OTHER MOUNTAINS IN THE CLOUDS—INDIA***

*Height, 18 inches; length, 25½ inches*

AN aerial fantasy of vaporous color, the spectator appearing to look down from some vast height over the topmost branches of trees on unseen mountain slopes to deep blue depths far below, and across through banks of misty clouds. Far away in the distance, a range of high, rough, rocky peaks and crags, white in bright sunlight, extends across the picture, above the peculiar, mirage-like effect of the cloud forms, and appearing as though rising out of a misty aerial river. Above the mountains is seen a strip of light turquoise sky.

It has been said by travelers that the effects of the sun in India are so astonishing that, unless seen, it is difficult to believe in the artist's truthfulness; such a scene and effect Verestchagin has here rendered, confident and unafraid.

*From the V. Verestchagin Sale, New York, 1891.*

No. 43

**JEAN CHARLES CAZIN**

FRENCH: 1840—1901

***THE WINDMILL***

*Height, 18 inches; width, 15 inches*

ALL across the narrow foreground the silvery-gray surface of a slumbrous pastoral stream is a colorful mirror of reflections of the varied grasses of its bank, the tones of the clouds in a sky which shows a gathering storm, and the warm hues of a yellow-tiled roof on a neighboring low farm building. Along the bank skirting the stream runs a path, beside a picket fence, and just within the fence line—in a field grown over with tall green vegetation—an ancient gray windmill with huge, battered arms, rises against the hastening gray and deep slate-colored clouds that have almost completely hidden the blue sky. Below the mill, on the right, a long, low, white building with its tile roof comes into the picture under the lighter notes of the sky, while all along the horizon the clouds are solidly dark and ominous.

*Signed at the lower left, J. C. CAZIN.*

*Purchased from T. J. Blakeslee, New York.*





No. 44

**FERDINAND VICTOR LÉON ROYBET**

FRENCH: 1840—

**HEAD OF A YOUNG MAN**

(Panel)

*Height, 24 inches; width, 19½ inches*

A PROUD-LOOK-  
ING young man  
of an earlier age  
l o o k s straight  
and haughtily at  
t h e spectator,  
his head lightly  
t h r o w n back  
and his lifted  
chin appearing  
over the frills of  
a manifold ruff.  
His b r o a d -  
brimmed black  
hat, poised on  
one side of his  
head, affords a  
dark frame for  
h i s carefully  
modeled f e a -  
tures, upon which a strong light is directed, and his face is  
further enshrined in an almost girlish mass of reddish-brown  
curly hair. His attire is a gray, brown, and a green-tinged  
buff.



*Signed at the upper right, F. ROYBET.*

No. 45

**LÉON AUGUSTIN LHERMITTE**

FRENCH: 1844—

**BRETON INTERIOR**

(Pastel)

*Height, 17½ inches; length, 21 inches*



bowls, spoons and an earthenware pitcher are lying on it. Full of rich color quality in low tones, which the artist invests with a peculiar attraction in this facile and delicate medium of which he has long been so well known as a distinguished and strongly individual master.

*Signed at the lower left, L. LHERMITTE, '92.*

*Exhibited at the World's Fair at St. Louis, 1904, No. 43.*

*From the David H. King, Jr., Collection, New York, 1896. Catalogue No. 63.*

*Purchased from Boussod, Valadon & Co., Paris.*

IN the gray interior of a Breton peasant's cottage a long brown wooden table stands athwart the picture, with the light shining on it from a window on the left. Wooden chairs with rush seats are about it, and

No. 46

**MADELEINE LEMAIRE**

FRENCH: CONTEMPORARY

***STILL LIFE—FRUIT***

*Height, 19 inches; length, 23 $\frac{3}{4}$  inches*

AGAINST a background of neutral brown, light on the right and dark on the left, a variety of ripe fruits are shown, in a strong light, assembled in dishes and lying on the light gray-brown wooden table around them. In the center a shallow blue and white bowl is filled with luscious pears, ruddy-faced and yellow, with green leaves carefully separating them. A horn-handled knife lying on the table is poked between the bowl and a brown basket of juicy red and white grapes on the right; and on the left and back of the bowl a tall covered dish is overflowing with large, rich blue plums, the dish a light bluish-green and its cover pushed away by the heaped-up fruit. Below it on the left a cluster of blackberries lies on the table near a cut peach.

*Signed at the lower left, MADELEINE LEMAIRE.*

No. 47

**LOUIS EUGÈNE BOUDIN**

FRENCH: 1824—1898

**THE CLIFFS AT ÉTRETAT**

*Height, 18 inches; length, 24 3/4 inches*

THE turquoise waters of the Channel come in from the left, past small rocks which here and there show their brown faces above the surface, to a broad, gray-white beach which forms the foreground, in front of the creamy-white and rose-tinted face of a tall chalk-cliff, a spur of which in the middle distance projects well out into the sea. Numerous boats of many colors have been run up onto the beach, men are seen working about them, and on the right a fisher's hut at the base of the cliff comes into view. The crown and slope of the *falaise* are grass-covered, and a church is perched high on top—alone, with neither house nor tree visible, like various churches of Notre Dame de Bon Secours capping the cliffs above French coastal towns. A sailboat with several passengers is working offshore; through the spur of the cliff the waves have cut an archway through which one can see to the water around the point; overhead a bit of the blue sky shows, while all about are tumbling gray clouds.

*Signed at the lower left, E. BOUDIN, ÉTRETAT.*





No. 48

*LE SIMOUN*

BY

EUGÈNE FROMENTIN

No. 48

**EUGÈNE FROMENTIN**

FRENCH: 1820—1876

***LE SIMOUN***

*Height, 19 inches; length, 27½ inches*

OVER rolling green plains where weed-bunches come up in darker masses above the short, light green grass, several Arab horsemen with their long guns over their shoulders are riding toward the right, two principal figures—one on a bay horse and one on a gray—being seen on a knoll near the center of the composition, their burnooses flying in the wind. A single rider is ahead of them, two others are far ahead, while two more bring up the rear some distance off at the left. In the foreground, and closely following the two principal riders, is a man running on foot, holding in leash two slender hounds who keep ahead of him. It is toward the end of day, mottled gray clouds screen a blue and greenish sky, the horizon is streaked with brown, yellow and reddish after-sunset colors, and there is an air of anxiety about the figures of men and beasts—and of desolation over the lonely plains, darkening before the dreaded desert storm.

*Signed at the lower right, E. F.*





No. 49

*. RUE DES TRIBUNAUX*

BY

FRITZ THAULOW

No. 49

**FRITZ THAULOW**

NORWEGIAN: 1847—1906

*RUE DES TRIBUNAUX*

*Height, 24½ inches; width, 20 inches*

A NARROW street runs back and toward the right from a corner of a transverse street in the foreground. On the right at the corner stands a building with a yellow plastered wall on the side toward the spectator, with a lighted street lamp carried on an arm reaching out over the sidewalk. On the left, across the narrow longitudinal street, the corner is occupied by a red building having a gray basement story, French windows with their small “balconies,” and a mansard roof, its rosy wall lighted by reflections of the lamp across the way. Farther up the side street the buildings, all flush with the narrow sidewalks, appear gray-green and pink as they recede toward the dimness. Occasional windows are streaming with yellow light from within, and various figures are seen vaguely coming and going.

*Signed at the lower right, FRITZ THAULOW, '95.*

*Exhibited at the Salon, Champ de Mars, Paris, 1895.*

*From the David H. King, Jr., Collection, New York, 1896.*





No. 50

*LANDSCAPE—SOUTH OF  
FRANCE*

BY

HENRI HARPIGNIES

No. 50

**HENRI HARPIGNIES**

FRENCH: 1819—

**LANDSCAPE—SOUTH OF FRANCE**

*Height, 25¾ inches; length, 31¾ inches*

ACROSS a narrow foreground of green grass, to which occasional leaves have fallen, the observer looks to a sylvan lake or river which crosses the picture, and on to wooded hills and higher distant mountains. The grassy foreground, low in the center, presents a slight eminence at either side, supporting at the left some young and slender trees and at the right two elder and sturdy birches, each group connecting with the forest on either hand, which encompasses the water and the general view. The birches on the right send out branches to the sunlight, reaching partly over the opening in the woods and standing out against a pale blue sky, which, low over the mountain tops along the horizon, is suffused with a faint yellow light. The tops of the distant mountains appear brown and barren, the trees on the nearer hill a deep, dark green; and the water under them is dark in their shadow, and approaching the foreground is light again with reflections of the yellowish-blue sky.

*Signed at the lower left, H. HARPIGNIES, '93.*





No. 51

*GOLDEN AUTUMN*

BY

GEORGE INNESS, N.A.

No. 51

**GEORGE INNESS, N.A.**

AMERICAN: 1825—1894

***GOLDEN AUTUMN***

*Height, 25 inches; length, 34 inches*

A FIELD of yellow-green grass on the left slopes forward and toward the right to a broad brook, which, visible across the decline in the foreground, disappears behind the higher part of the field, which in the center of the picture is crowned just as its slope begins by a group of trees whose foliage is brown, yellow and red—with a predominance of red—high above their tall, blackish-brown trunks. Across the brook, at the right, the middle distance is a low meadow, bathed in sunshine, where cows are grazing—red ones and white ones in considerable number being distinguishable in the sunlight, while others are suggested in shadows under neighboring trees. The trees there have short, thick, gray trunks and their abundance of foliage is turned to a blazing, golden yellow, which is reflected in the blue waters of the brook. Across the background are more green and yellow trees, in a wood. The sky is a bright turquoise, with floating patches of gray, white, creamy and lavender-tinted clouds.

*Signed at the lower left, G. INNESS.*





No. 52

*THE MILL STREAM*

BY

FRITZ THAULOW

No. 52

**FRITZ THAULOW**

NORWEGIAN: 1847—1906

***THE MILL STREAM***

*Height, 24½ inches; length, 35¼ inches*

ISSUING from somewhere at the left, the mill stream, broad and rapid, curves into view in the central middle distance, bending to the right about a point of a green meadow and sweeping forward and toward the left again to pass from view in the left foreground. The grass in the meadow is lush and long, and cows are feeding in it knee-deep. At its border by the water's edge are ancient pollarded willows, and on the right of the stream are other trees whose foliage is turning to yellow and red. From far back at the left the light from a scarcely seen sky throws the shadows of the pollards forward upon the silvery-gray surface of the stream, which is mottled elsewhere by the red and yellow reflection of the other trees, and is further dotted with autumn colors by many falling leaves borne along on the swift current. Across the background are the gray and yellow buildings of a town, with the tall chimney of the mill rising above the roofs on the left.

*Signed at the lower right, FRITZ THAULOW.*

*Purchased from Arthur Tooth & Sons, London, 1902.*





No. 53

*VIEW OF A CITY*

BY

GEORGES MICHEL

No. 53

**GEORGES MICHEL**

FRENCH: 1763—1843

*VIEW OF A CITY*

*Height, 27½ inches; length, 33¾ inches*

ON the brow of a green and brown hill in the left foreground stands an ancient windmill, a cottage visible behind it and two men in conversation standing, and a woman in a red waist sitting down, in front of it. The windmill hill and the wooded land below it, completing the foreground, are in shadow, while the middle distance is in brilliant sunlight, and a hilly and undefined distance is again in shadow, under the pall of a dark and heavy storm-cloud. The sunlit middle distance, coming out under these strong contrasts of light and shadow, is occupied by a valley through which a broad blue river runs transversely across the picture, bending back at the right about a sharp point behind which it vanishes. On the farther side of the river, which is crossed by a bridge of four arches, is a populous city, its trees and many houses and tall cathedral glistening in the sunshine. Toward the right, on a hill above the bend of the river, more windmills are found.

*Purchased from Messrs. Durand-Ruel, Paris, 1897.*





No. 54

**CLAUDE MONET**

FRENCH: 1840—

***EFFET DE NEIGE À GIVERNY***

*Height, 25½ inches; length, 36½ inches*

THE whole landscape is snow-covered, and the air itself is filled with snow, with no flake perceptible. Beyond the broad, mildly undulating foreground, where occasional knobs of dark green grass suggest themselves through the lighter covering of snow over them, a group or range of cottages with gable roofs extends across the middle distance, some gable-end-on to the spectator, some presenting their broad side to view and others at different angles, their roofs all burdened deep with snow and their walls suggested through the white mistiness only in hues of mauve-pink or a cool blue. A thin line of slender trees crossing the background is barely discernible, and the vaguely-near sky is only less white than the mantle it has let fall upon the ground. Before the houses a few pale trees seem struggling against obliteration.

*Signed at the lower left, CLAUDE MONET, '93.*

*Purchased from Messrs. Durand-Ruel, Paris, 1899.*

No. 55

**MARY CASSATT**

AMERICAN: 1855—

**THE SISTERS**

(Pastel)

*Height, 25½ inches; length, 31¾ inches*

Two YOUNG women, one with hair almost black, facing the onlooker, and her sister, whose hair, also dark, shows lighter notes of brown, with her back to the spectator, are seated side by side on a sofa which stands on the left of the picture. The nearer girl, who is turned three-quarters away, wears a light, pale-green waist, trimmed in pink, in the filmy material of whose sleeves various hues appear, while her sister's filmy greenish-white gown is without trimming other than a broad sash, whose folds disclose tones of mauve and violet. The former sits straight, with her hands in her lap, and seemingly talking to her darker sister, who leans forward complacently, resting her head on her left hand, the elbow in turn resting on her knee, and regards her sister patiently, with steady gaze.

*Signed at the lower left, MARY CASSATT.*

*Purchased from Messrs. Durand-Ruel, Paris.*





No. 56

*THE GLEANER*

BY

JULES ADOLPHE BRETON

No. 56

**JULES ADOLPHE BRETON**

FRENCH: 1827—1906

**THE GLEANER**

*Height, 29 inches; width, 21½ inches*

IT is evening in the harvest fields, the sun is setting a dull red after a hot day, a segment of his orb still to be seen at the horizon far to the left, where a line of woods begins which skirts the fields, extending across the picture toward the right in the distance. Before the woods, in the middle ground, the fields are a dark green, while the foreground field is stubble, the garnered sheaves standing in tall, grayish-yellow and brown-spotted bundles at the right. In the immediate foreground, coming along a trodden gray path through the yellow and greenish stubble, is a tall, robust maiden of the peasantry, bare-footed and bare-armed, trudging homeward and bearing on her capacious shoulder a large, full sheaf of the ripened grain. Her face, as she turns her head to look slightly over her right shoulder, is seen almost full front. She wears a grayish-white waist, short brown skirt, and a blue overskirt rolled up about her hips. The skyful of light clouds is tinged from the reddened sun.

*Signed at the lower right, JULES BRETON.*

*From M. Knoedler & Co., Paris.*

*Purchased from the late Robert M. Lindsay, Philadelphia, 1899.*





No. 57

*BOAT BUILDING IN THE ORIENT*

BY

ALEXANDRE GABRIEL  
DECAMPS

No. 57

**ALEXANDRE GABRIEL DECAMPS**

FRENCH: 1803—1860

**BOAT BUILDING IN THE ORIENT**

*Height, 10 inches; length, 13 inches*

FROM the right a low shore slopes down gently in a long sandy point projecting into a calm sea. Heavy storm-clouds over-spread a sky of deep blue, and their shadows darken ocean and land, save that through a rift in the clouds back of the spectator and to the left, outside the picture, a broad shaft of brilliant sunshine strikes full upon the sandy beach, turning it a rich, grayish-yellow, a gently rippling strip of the water along the shore sharing in the illumination. On the beach many figures appear, some men at work upon the frame of a large boat which is building in a rough cradle, some launching a small boat, others standing and lying on the sands. About the point, partly in the shadow, are various sailboats, and beyond the point appears a white cliff, while in the foreground two men in Oriental costume are seated on a brown projecting rock, looking out to sea.

*Signed at the lower right, D. C.*





No. 58

*INVOCATION TO LOVE*

BY

N. V. DIAZ DE LA PEÑA

No. 58

**NARCISSE VIRGILE DIAZ DE LA PEÑA**

FRENCH: 1808—1876

***INVOCATION TO LOVE***

*Height, 11¾ inches; length, 18 inches*

At a fountain in the shelter of a grove, with carved cupids upholding its basin on which two mating doves are perched, four lovelorn maidens are gathered, two standing, leaning against trees, their wrists linked with jewels and hands clasped in supplication, and their comrades reclining at their feet in lassitude, their own linked wrists crossed on their laps. They wear flowing gowns of harmonious colors, which fall away and partially expose their pining breasts, and one of the reclining ones leans an elbow on her overturned basket of blossoms, from which roses in profusion tumble out upon the turf before her. The sunlight, obscured in places by the dense leafage of the trees, elsewhere filters through in full or partial strength, here illuminating parts of figures and fountain, there leaving them in modified shadow, with expressive effect on the pensive scene. In the middle distance, on the green-sward of an open space in the wood, four garlanded cupids are dancing in the sunshine, and beyond distant trees and wild land, clouds of a rosy yellow streak an azure sky.

*Signed at the lower right, N. DIAZ.*

*From the collection of the late James L. Claghorn, Philadelphia, Pa.*





No. 59

*HAULING THE NET*

BY

CHARLES FRANÇOIS DAUBIGNY

No. 59

**CHARLES FRANÇOIS DAUBIGNY**

FRENCH: 1817—1878

***HAULING THE NET***

(Panel)

*Height, 11¾ inches; length, 20½ inches*

IN a sky of varying pale robin's-egg and deep cerulean notes float a host of fleecy and multiform clouds, white, gray, mauve and pinkish-yellow, thickening into banks along the horizon, on a fair midsummer day. Entering the picture in the right foreground and losing itself amid green banks, trees and bushes in the middle distance, a pastoral river runs placidly between grassy shores, and reflects from its smooth surface the many tones of the sky and those of its own verdant environs. In the immediate foreground two peasants are working at the water's edge. Back of them on the left the land rises gently, scraggly roots project above the rich verdure, and a grove of slender, deep green trees begins, extending out of the picture. On the far side of the river are green fields and trees, and across the distance are green-wooded hills.

*Signed at the lower left, DAUBIGNY, 1873.*

*Messrs. Arnold & Tripp, Paris.*

*From the George I. Seney Collection, 1891.*

*William Schaus Galleries, 1892.*

*David H. King, Jr., Collection, 1896.*

*Messrs. M. Knoedler & Co., New York, 1896.*



July 1973



No. 60

*IN THE SHEEPCOTE*

BY

CHARLES ÉMILE JACQUE

No. 60

**CHARLES ÉMILE JACQUE**

FRENCH: 1813—1894

***IN THE SHEEPCOTE***

*Height, 14½ inches; length, 22¾ inches*

SUNLIGHT striking down upon the foreground from the left illumines the straw-covered floor of a sheepcote and the backs and faces of two sheep lying comfortably in the depressions which the weight of their bodies makes in the straw, one of the sheep lying sidewise with his head turned toward the on-looker, the other facing the spectator and also looking him straight in the eye. Sharing in the illumination are a couple of chickens, white and black, and a third sheep which, near the wall, is feeding at a trough, into which the white chicken also dips its beak. Across the background toward the left—a deep brown and greenish-brown in the shadow—is a well-supplied feed rack at which two more sheep stand eating, the curling surfaces of their unctuous fleece sharing in the chromatic modulations of the shadowed corner of the fold. The warm yellow and greenish-yellow notes of the straw-strewn floor—with a grayish wall on the right mottled by black, white, orange-brown and yellow spots and patches—give to the canvas a rich quality, and with the gray of the sheep's wool and the varied browns of the shadows complete a color harmony in homely, solid, bucolic sentiment.

*Signed at the lower left, CH. JACQUE.*





No. 61

*MÈRE PROTÉGEANT SON  
ENFANT*

BY

J. B. C. COROT

•

No. 61

**JEAN BAPTISTE CAMILLE COROT**

FRENCH: 1796—1875

***MÈRE PROTÉGEANT SON ENFANT***

*Height, 20 inches; width, 14½ inches*

A WOMAN of the peasantry is seated, outdoors, at the base of a hill, clasping her small blond-haired boy who stands leaning against her knee with his head bent over her lap and his face turned to look at the spectator. The mother faces the left but has turned her head to look over her left shoulder, and is seen almost in full face, her wide-open eyes fixed on something or someone far behind the observer's right, her mouth slightly open as in sudden surprise. She wears a brown skirt and blue waist, with trimmings of red and green, a yellow apron and a long, flowing red headdress. The child's garments have a pinkish-gray hue, and his chubby face shows a rosy color, while his mother is pale. The landscape background, void of detail, is of a grayish-brown tone.

This painting was destined by Corot for an amateur who did not receive it. The painter rubbed out the trees on the left; then he abandoned the painting. From this Gustave Greux made a water color. The person who had asked for the water color refused it and Corot offered the painting to his interpreter as amends.

*Signed at the lower right, COROT.*

*Recorded and illustrated in "L'Œuvre de Corot," by Alfred Robaut  
and Étienne Moreau-Nélaton, Vol. III, page 8, No. 1264.*

*Painted in Léon Fleury's Company.*

*Purchased from Messrs. Durand-Ruel, Paris, 1898.*





No. 62

*THE HARVEST FIELD*

BY

P. E. THÉODORE ROUSSEAU

No. 62

**PIERRE ÉTIENNE THÉODORE  
ROUSSEAU**

FRENCH: 1812—1867

**THE HARVEST FIELD**

*Height, 16½ inches; length, 24¾ inches*

CLOUDS of a somber gray—rain-laden and all but filling the heavens—are a conspicuous part of this strong and characteristic Rousseau. Near the center they have parted sufficiently to reveal the location of the sun behind them, his bright rays turning their edges to a light yellow and striving to dissipate the mists that hang over the hazy, distant parts of the landscape, beyond a screen of trees which, entering the picture at either side—but stopping short of the center—leaves visible there a meadow in the midst of which stand large haystacks. In the broad yellow and green field before the trees, harvesters are at work, one of them on top of a half-laden, high two-wheeled cart which stands in the sunlight in the center of the composition, just beyond a small pool of the lightly shadowed foreground, where red blossoms brighten the flourishing green grasses that surround the water.

In describing this painting the late William M. Laffan wrote: “The warm afternoon light of the sun strikes downward from behind a cloud curtain of gray, enveloping the landscape in a beautiful atmospheric glow. . . . This picture, with its original composition and reserved and puissant color scheme is a landscape to be counted only in the category of Rousseau’s most distinguished works.”

*Signed at the lower left, TH. ROUSSEAU.*

*Collection Goupil & Cie, Paris.*

*From the collection of the late Charles A. Dana (Catalogue No. 590),  
sold by the American Art Association, New York, 1898.*





No. 63

*VOISINLIEU—UN RUISSEAU  
SOUS LES ARBRES*

BY

J. B. C. COROT

No. 63

**JEAN BAPTISTE CAMILLE COROT**

FRENCH: 1796—1875

*VOISINLIEU—UN RUISSEAU SOUS  
LES ARBRES*

*Height, 26½ inches; width, 26 inches*

ALONG the border of a wood on the left, and passing beneath its overhanging shade, runs the sluggish current of a broad but shallow brook, which vanishes in the middle distance where its surface carries the silvery note of one of the many light-gray clouds that partially veil a robin's-egg sky. In the foreground, reflections of brown rocks at the stream's edge mingle with those of the green woods, and flowering weeds and grasses come up through the shallow water. On the right of the brook a footpath guarded by a line of tall, slender trees of light foliage leads straight away from the spectator in the direction of a group of gray-white cottages with reddish-yellow roofs. Midway along it two old women have met, and nearer by a young peasant woman in a white waist and brown skirt, a market basket under her arm, is accepting a flower from a small person leaning against a tree.

*Signed at the lower left, COROT.*

*A charcoal sketch of this painting is recorded and illustrated in  
“L'Œuvre de Corot,” by Alfred Robaut and Étienne Moreau-  
Nélaton, Vol. II, page 308, No. 1007.*





No. 64

*THE WILLOW BANK*

BY

JULES DUPRÉ

No. 64

**JULES DUPRÉ**

FRENCH: 1812—1889

**THE WILLOW BANK**

*Height, 23 3/4 inches; length, 28 3/4 inches*

THROUGH the storm-clouds of a showery day, which linger high in the heavens at right and left and all along the horizon, the sunshine has burst near the zenith, and floods a lush green meadow where cattle graze, on the left of a pond and rivulet, and a grassy farmyard on the right of the stream before a thatch-roofed creamy-white farmhouse. The cattle are well fed, sturdy beasts. A woman sits at the foot of a tree, watching them. In the farmyard, near the cottage, chickens peck in the grass. In the thick and ancient thatch of the roof, grass and flowering vines flourish, and above the green rises a short red chimney. Along either side of the rill, which from the foreground pond runs almost straight away from the observer, until it curves to the right behind the house, are closely growing pollard willows, the sunshine accentuating their short gray trunks and their outermost shimmering foliage, and throwing rippling reflections of the foremost ones upon the water. The immediate foreground, including the end of the pond, remains in the transparent shadow from the clouds, and reeds and flowering flags growing in the water lend their reflections to its liquid surface.

*Signed at the lower left, JULES DUPRÉ.*

*Purchased from the William Schaus Gallery, New York, 1896.*





No. 65

*L'ABREUVOIR*

BY

CONSTANT TROYON

No. 65

**CONSTANT TROYON**

FRENCH: 1810—1865

***L'ABREUVOIR***

*Height, 25½ inches; length, 34 inches*

A STRONG wind is blowing and heavy black clouds are hurtling in a blue sky, turned in parts to a greenish yellow. A drove of horses which have been turned out in a wild country, fleeing before the storm or rounded up by their herder, have come to a drinking pool that lies blue in the left foreground, and the foremost one—a deep bay with keen, inquisitive eye—has entered the pool to drink. Next him and nearer the observer a heavy-framed old white horse has just trotted up, his mane and forelock blowing forward toward the left in the breeze as the animal comes to a halt. Between these two another bay is nosing his way in, and other horses are coming up through the deep grass and amongst the sandy hillocks of the rough surrounding country, while on the right a boy on horseback, dressed in green under a brownish-yellow cloak, has ridden up on a nervously alert charger.

*Stamped in red at the lower right, VENTE TROYON.*

*From the public sale of the studio effects of Troyon, Paris, 1865.*





No. 66

*RETURN TO THE FARM*

BY

CONSTANT TROYON

No. 66

**CONSTANT TROYON**

FRENCH: 1810—1865

***RETURN TO THE FARM***

*Height, 26 inches; length, 39 1/4 inches*

IT is sundown and the observer is looking into the shadowed recesses of a farmyard which is screened on the farther side by thick trees and a tall-chimneyed house from the light of a glowing sunset sky. The sky is a pale blue, and laden with heavy gray clouds which are turned by the sunset rays to a warm, reddish-yellow, with occasional suggestions of a warmer orange-red. Against this the house, in the center of the background, and a tree of open foliage standing beside it, rise in dark silhouette, the background continuing in thick dark woods at either side. In front of these a small herd of four cows —three red cows and a black one—and a large flock of sheep are seen making their slow plodding progress away from the spectator, passing around a corner of the farmhouse on the right, and followed by a peasant girl who wears a white cap and blue skirt, and by an old man accompanied by a dog, all veiled but distinct in the subdued light of the gloaming. Their approach to their eventide rest is over a green level field which forms a narrow foreground, dotted here and there with notes of red.

*Signed at the lower left, TROYON.*

*From Goupil et Cie, Paris, 1881.*

*From the A. A. Healy Collection, 1891.*

*From M. Knoedler & Co., 1898.*





No. 67

*SHIP OF THE DESERT*

BY

ALBERTO PASINI

No. 67

**ALBERTO PASINI**

ITALIAN: 1826—1899

***SHIP OF THE DESERT***

*Height, 24¾ inches; length, 41¾ inches*

A BROAD plain of the desert, with hardy bits of low-growing vegetation maintaining a struggling life near a water ooze at the right, forms foreground and middle distance of the picture and extends back to a range of distant mountains. Much of the foreground is in shadow, while the last rays of the unseen, sinking sun, which is going down behind the spectator and at the left, illumine the face of the mountain range and mark its recesses with shadows. Far away at the right the full moon is rising out of a thick horizon haze. Coming from that direction, his course marked by a low trail of dust, a Bedouin mounted on an enormous camel has reached the center of the composition, in the foreground, and his camel is still rushing on with long, ungainly stride, legs wide-spread, and beast and rider are illuminated by the red glow of the departing sun. The black rider is garbed in rich colors and carries a long lance slung over his knees.

*Signed at the lower right, A. PASINI, 1863.*

*Purchased from the late Robert M. Lindsay, Philadelphia, 1899.*





No. 68

*BAY OF NAPLES*

BY

HENRI HARPIGNIES

No. 68

**HENRI HARPIGNIES**

FRENCH: 1819—

*BAY OF NAPLES*

*Height, 28½ inches; length, 47½ inches*

SMALL patches of gray cloud float in an azure sky over the broad waters of the bay, which, of a deeper blue, occupy the middle distance in a spacious composition. The bay puts in from the left, between brown mountains of the distant shore and a green and luxuriantly wooded foreground, a few scattered sail making white spots on its smooth blue bosom, its slow-moving waters broken into spray on a rocky point of the shore at the right. On the nearer shore of the bay, in the center of the picture, a gray and white mansion with yellow roofs and a walled garden glistens in the sunlight like the bay before it, its mass rising above a veritable forest of trees whose dense foliage takes various notes of green in the strong light and partial shadow effected by the varying contour of the land. In the immediate foreground, at right and left, the land is higher still than the already high shore, sloping from either side in a gentle dip across which in the center the observer looks down to a promenade where several figures are visible, walking in a hollow back of the houses. This immediate foreground is covered with green grass, bushes and wild growths and greenish-gray boulders, and out of it at the left rises a group of trees extending their umbrageous arc nearly across the picture, adding to the foreground shadows.

*Signed at the lower left, H. HARPIGNIES.*

*From the Forbes Collection, London.*

*Purchased from L. Crist Delmonico, New York, 1902.*





No. 69

*VENICE*

BY

FÉLIX ZIEM

No. 69

**FÉLIX ZIEM**

FRENCH: 1821—1911

*VENICE*

*Height, 29½ inches; length, 43 inches*

BEGINNING at the extreme left of the foreground, the buildings, with the rose-hued ducal palace as the most conspicuous among them, extend back and toward the right, the line of them in diminishing perspective reaching nearly all the way across the picture and their many colors loading the canal in front of them with mixed and mingling reflections, under the light of a bright blue sky in which only a few feathery clouds float. Gondolas with gondoliers and passengers in gaily colored costumes are being propelled across the canal, in the foreground and middle distance, and on the right the masts and sails of shipping are beheld, with pennants and ensigns flying in a breeze which moves the water in gentle ripples. In the distance there is to be seen more shipping, with flags and streamers helping to give commerce a gala aspect.

*Signed at the lower right, ZIEM.*





No. 70

*SUNDOWN*

BY

PETER GRAHAM, R.A.

No. 70

**PETER GRAHAM, R.A.**

SCOTCH: 1836—

*SUNDOWN*

*Height, 48½ inches; length, 72½ inches*

A HEATH on a high bluff overlooking the sea is the foreground, sloping from the right to a ravine and lowlands on the left, green with the fresh grass moistened by Highland mists and showers, mottled by the rich brown of the gorse, and dotted with purplish-gray patches where the underlying rock pushes rugged shoulders above the turf. Here two of the long-haired elbow-horned West Highland cattle are seen near the center of the picture, at close range, a black one facing the spectator, a brown bull turned three-quarters away but with head turned back to look in the spectator's direction—but slightly toward the left. Beyond them over the edge of the bluff the eye travels to a sea of pearly iridescence, here reflecting gray and tinted clouds and light spots of the sky, yonder appearing to merge with gray mists or fogbanks. In the ravine at the left and on the lowlands beyond it more of the cattle are seen grazing.

*Signed at the lower right, PETER GRAHAM, 1899.*

*Purchased from Arthur Tooth & Sons, London, 1900.*





No. 71

*LA COUR DE HENRI III*

BY

ADOLPHE MONTICELLI

No. 71

**ADOLPHE MONTICELLI**

FRENCH: 1824—1886

*LA COUR DE HENRI III—RÉUNION  
DANS UN PARC*

*Height, 59½ inches; length, 98 inches*

ONE of his gorgeous, chromatic fantasies, in which Monticelli, dealing imaginatively with gallantry and beauty of the days of the Valois, carries portraiture to an unwonted degree instead of leaving wholly to color the eloquent appeal of his rich conception of their time of glory. Some ten figures, counting the Court jester, are gathered in an idealistic landscape in a park, half wildwood, half conventionalized, its kindly woods in mellow color screening the retreat from inquisitive eyes, a brilliant sky just glimpsed aloft through a distant opening amongst the trees. Royalty or nobility, in the form of a man richly appareled, pays homage to a beautiful companion whom his arm protectingly and respectfully embraces, each holding a wine-glass upraised, while back of them two Court ladies with high headdresses hold fan or flowers, and a young girl is seated near a spotted dog. On the right are grouped in various postures at the base of an ornamental urn four other ladies, in décolleté costumes, two holding wine-glasses, and fruits are assembled about a wine jar at their feet.

*Signed at the lower left, A. MONTICELLI.*

*Collection of Madame Estrangin, of Aix.*

*From Boussod, Valadon & Co., Paris, 1900.*

*From the T. J. Blakeslee Sale, New York, 1902. Catalogue No. 161.*



A. RONCICELLI. 1874.



No. 72

*LES PAYSANS DE FLAGEY  
REVENANT DE LA FOIRE*

BY

GUSTAVE COURBET

No. 72

**GUSTAVE COURBET**

FRENCH: 1819—1878

***LES PAYSANS DE FLAGEY***  
***REVENANT DE LA FOIRE***

*Height, 82 inches; length, 108 inches*

EVENING is coming on, and a company of farmers, making their leisurely way homeward from a day at the country fair, are winding along a narrow gray field-road through an interesting and diversified landscape. They are passing from the right forward toward the left. In the lead a yoke of three sturdy cattle, brown and tawny, with white spots, are being driven by a peasant in a dark green blouse, after them coming a tall-hatted old man in green and brown and a younger man in gray, both on horseback, who are followed by two young women afoot. One, in green, black and orange, carries a basket on her head; her companion, in dark green, reddish-brown and yellow, wears a white cap, and back of her is a man with a load strapped to his shoulders. In the foreground, alongside the procession, there trudges a solemn-looking man in many colors, following a gray and black pig which he holds by a cord attached to its leg.

*Exhibited in the Salon of 1851.*

*Collections Dreyfus and Dreyfus de Goldschmidt, Paris.*

*Reproduced in Georges Riat's work on Courbet, Paris, 1906.*

*Engraved by Mordant.*

*Purchased from Messrs. Durand-Ruel, Paris, 1899.*

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.





## **BIOGRAPHICAL NOTES AND INDEX**

immediate. He abandoned landscape, took to figure subjects, and commenced to paint the military pieces on which his future reputation was to rest, making a voyage to Algiers in quest of motives. The war with Prussia recalled him to France, and he served in a regiment of frances-tireurs, receiving a military medal for gallantry under fire. At the end of the war he surrendered himself entirely to the painting of military subjects, with which he took medal after medal, traveled in England, resided in Russia as the guest of the Czar Alexander II, practised with success as a sculptor and an etcher, and was made a member of the Legion of Honor in 1878. Along with De Neuville and Detaille he came to be recognized as the representative military painter of France, and the wide spread given to his pictures by reproduction rendered his reputation international. After the death of De Neuville he shared with Detaille the popularity which the martial spirit of the French people accords to the painters who celebrate the national triumphs in the field of arms. Died 1910.

#### 39. SOLDIER AT A WELL

#### BLOMMERS (BERNARDUS J.)

DUTCH

Born at The Hague, January 30, 1845, and lives in his native city. He was a pupil of Bisschop and of The Hague Academy, but his work has nothing in common with his master and little of Israels or of Jacob Maris, whom he admires above all others. These artists are all interested in the home life of the Dutch people, but Blommers sees the fisher-folk from the glad and robust side. He has received many honors, including a gold medal at the Paris Exposition, 1900. Mr. Blommers was in New York in 1912 to paint a portrait of Andrew Carnegie for the Peace Palace at The Hague. The commission was originally given to Jozef Israels, but after that artist's death was transferred to the dean of Dutch painters.

#### 34. A COTTAGE INTERIOR

#### BOL (FERDINAND)

DUTCH

Born at Dordrecht in 1611, died in Amsterdam; buried July 24, 1680. Dutch School; pupil of Rembrandt, whose studio he entered about 1630, and was one of his most successful imitators. Lived chiefly at Amsterdam, where in 1653 he married Elizabeth Dell. Painted many historical pictures, excelled in portraits, and was an excellent etcher.

#### 21. LOT AND HIS WIFE AND DAUGHTERS, ACCOMPANIED BY TWO ANGELS, ON THE POINT OF DEPARTURE

#### BOUDIN (LOUIS EUGÈNE)

FRENCH

The son of an Honfleur pilot, he was from his infancy acquainted with the sea. He exhibited first at the Salon in 1853, but it was not till 1881 that he was honored with a medal of the Third Class, a Second Class medal following

in 1883. In 1889 he gained the gold medal, and was created Knight of the Legion of Honor in 1892. It was Boudin who advised Monet, disgusted with his brief experience in the studio of Gleyre, to paint only from nature. Among the marine and landscape painters of France he occupies a foremost rank. Whether painting the coast of France, or glimpses of her ports, or fragments of river scenery, he displays an intuitive grasp of the main characteristics of the scene, and renders them in a fashion spirited or impressive, as the occasion needs. Few painters have ever rivaled him in the skill with which he depicted the animation of wharves and shipping; his atmospheric effects are particularly good; he could saturate the scene with fresh moisture or enliven it with breeze. His ability to express in broad simplicity a lattice-work of masts, spars and rigging, or an ample stretch of sky and pasture, is equally admirable. His studies of cattle also rank among the best. He was born at Honfleur in 1824, and died at Deauville, August 8, 1898.

#### 47. THE CLIFFS AT ÉTRETAT

##### BRETON (JULES ADOLPHE)

FRENCH

Born at Courrières, in France, in 1827; died, 1906. He studied under Drölling and Devigne, and made his first success in Paris as early as 1849. Within a very few years he established his reputation as a painter of peasant subjects, and when his picture "Blessing the Harvest" was bought by the French Government he took his place at once in the front rank of French artists. Many of his best pictures are now in the United States, and he is represented in most of the notable collections of modern art the world over. No artist has been more popular, and no one has had a greater number of medals and other distinctions. He received, among others, medals at Paris in 1855, '57, '59, '61, '67, and the Medal of Honor in 1872. He was made Chevalier of the Legion of Honor in 1861, Officer in 1867 and Commander in 1889. He was a corresponding member of the Academies of Vienna, Stockholm, Madrid and London, and a member of the Institute of France.

#### 56. THE GLEANER

##### CANALETTO (ANTONIO CANALE)

ITALIAN

Born in Venice in 1697. Pupil of his father, a decorator and scene painter. In 1719 went to Rome; drew and copied the antiquities. Returning to Venice, occupied himself exclusively with views of that city. In 1764 visited London, remaining there two years. Etched thirty-one plates of "Views of Venice." Died there in 1768.

#### 7. THE GRAND CANAL AT THE DUCAL PALACE, VENICE

## CASSATT (MARY)

AMERICAN

Born at Pittsburgh, Pa. Studied at the Pennsylvania Academy of Fine Arts, Philadelphia. Went to Europe in 1875 and lived for a time in Spain, where she made a special study of works of Velasquez. Thence she went to Paris and studied with Degas. She has been represented in all the French Impressionist exhibitions.

## 55. THE SISTERS

### CAZIN (JEAN CHARLES)

FRENCH

Born at Samer, in Picardy, and a pupil of Lecoq de Boisbaudran, Jean Charles Cazin won his first medals at the Salon in 1876 and 1877, by figure subjects, mainly from sacred and profane history. Eventually turning his attention to landscape, he speedily secured recognition as the creator of a new and distinct school, in which are combined poetic sentiment and broad, free, and simple treatment, but with close adherence to the organic facts of nature. He was a member of the Legion of Honor in 1882. In 1894 he visited the United States, and had an exhibition of his works at the American Art Galleries with great success. His wife and son are also artists of ability. Died 1901.

"M. Jean-Charles Cazin is one of the most original and fascinating personalities in contemporary French art. M. Cazin is a man of medium stature, with a massive head of large volume, long, gray-blond hair hanging over the shoulders, features of great strength and precision, prominent eyes with rather heavy eyelids, an expression of detachment from material things and absorption in some internal dream. In M. Cazin's impressive face the large, blue-gray eyes at once fix your attention by their serenity and power; you feel that they are implacable mirrors, reflecting integrally and with the most exquisite delicacy of perception all that passes before them, and at the same time you feel that they are the servants of a great soul. These eyes are not the bright, sparkling, and searching organs of the painters of externality, behind which you divine nothing but a skilful workman's hand; they are the eyes of a poet who is a dreamer of mystic dreams. For this man painting is not a commerce but an inspiration; he does not sit down with the commonplace purpose of making a mere literal transcript of reality, but rather uses nature as the means of expression, and, as it were, the vehicle of an intimate ideal; possessing superabundantly that intricate combination of intuitive perceptions, feelings, experience, and memory which we call imagination, he dominates nature, and manifests in harmonious creations the enthusiasm, the passion, the melancholy, the thousand shades of joy or grief, which he feels in his communion with the great sphinx."—THEODORE CHILD in *Harper's Magazine*.

## 43. THE WINDMILL

## CLAYS (PAUL JEAN)

BELGIAN

This distinguished Belgian painter was born at Bruges in 1819. He became a pupil of Goudin in Paris, and devoted himself to genre marine subjects, selected along the coast of Flanders, at the mouth of the Scheldt, and, for a while, on the Thames and east coast of England. His works are distinguished by serenity. There is movement, but it is rarely more than the shower which preludes a storm, or the feathering of waves before a gentle breeze. He was fond of moist skies, the tender effects of morning and evening, and the variety of light upon the water. Among other honors, he received medals at the Universal Expositions of 1867 and 1878, and was an Officer of the Legion. He died in 1890.

### 40. CALME DANS LA MEUSE, EN HOLLANDE

## CONSTABLE (JOHN), R.A.

ENGLISH

Born in Suffolk, 1776. Died in London, 1837. Studied at the Royal Academy and later with Joseph Farrington and R. R. Reinagle. First exhibited in 1802. Elected A.R.A. 1819, and R.A. 1829.

“John Constable, known in his day as ‘the handsome miller,’ was the descendant of a family of Yorkshire yeomen, and was born at East Bergholt, in Suffolk, in the beautiful Valley of the Stour, where his father had a farm and mill, on June 11, 1776. As a boy and youth, and one of the handsomest in his district, whence came his nickname, he worked in his father’s mill, where he served his time out as any other apprentice might. When he became of age, his father, for whom he had latterly acted as clerk, wished him to prepare himself for the Church; but this he positively refused to do, and after a long series of wrangles he was permitted to go to London to study art, and became a student at the Royal Academy in 1799, and in 1802 exhibited his first painting, ‘A Landscape.’ There was no call for landscape art in those days, but he picked up a few occasional guineas painting portraits, and his canvases in this line are now very rare and bring comparatively high prices. His marriage with Miss Maria Bicknell, who brought him a portion of some £5,000, and the inheritance of a similar sum on the death of his father, rendered him independent of want and permitted him to devote himself to landscape painting in spite of the indifference of the public. Previous to this he was mainly supported by the Rev. John Fisher, who purchased his pictures as they came from the easel, and encouraged him in his darkest and most gloomy moments to continue in his work. In 1819, the year of his marriage, he was elected an associate of the Royal Academy, but it was not until ten years later that he became a full Academician. During all his life, even after a certain call had arisen for his pictures, their sale was slow and at small prices; but he remained steadfast to his purpose, refused commissions for portraits which occasionally offered, and went on painting landscape according to his views of what landscape painting should be. As an artist he was distinctly an innovator. His landscapes were painted as none others had been before, which

probably accounts for their failure to meet with popular favor in their time. Constable was an amiable, warm-hearted, lively man, much loved by his family and intimates, living generally in confusion, perplexed with life, yet happy as long as he had those he loved around him and beautiful landscapes to look at. He died April 1, 1837, and within a decade after his death the prices of his pictures sensibly appreciated. To-day they command prices second only to those of Turner."

### 8. HAMPSTEAD—A STORM

#### COROT (JEAN BAPTISTE CAMILLE)

FRENCH

Born in Paris, 1796; the son of a prosperous tradesman; pupil of Michallon and Victor Bertin, and traveled in Italy in 1826. Traveled much in France, painting from nature and creating a style out of his experiments. Although at first neglected by the public, his patrimonial fortune enabled him to live comfortably and paint to suit himself. He received medals, 1833, 1848, 1855, 1867; the Legion of Honor in 1846, and became an Officer of it in 1867. He died in Paris in 1875. The influence of Corot on the art of our time cannot be overestimated. He lifted landscape painting into the realm of idyllic poetry, just as Rousseau gave it a tragic, and Diaz a romantic significance. Each man painted according to his feelings. The spirit of the South which burned in Diaz, the melancholy of an unhappy life which darkened Rousseau, were replaced in Corot by a genial gaiety of temperament which reflects itself in his works. He was one of the earliest of the men of 1830 to receive public recognition, and when success did come to him it atoned for the neglect of the past.

"Corot's art, it has been said, is a window opened upon nature, and it is true. He does not return to us only with a recollection more or less felicitous of out-of-doors, but the very out-of-doors is brought in with its vibrations and its air. Others have looked at creation with severer eyesight than Corot; but no master has contemplated nature with more poetry, more thorough emotion. When Corot died, his friend and his equal, Jules Dupré, uttered these simple words, which formed the best funeral oration, for they comprise the whole existence of Corot: 'It will be hard to fill the place of the painter; it will be impossible to fill the place of the man.'"—Notes upon certain masters of the XIXth century, by ALBERT WOLFF.

To Corot life was one unbroken harmony. "Rien ne trouble sa fin, c'est le soir d'un beau jour." His sister, with whom the old bachelor lived, died in the October of 1874. On February 23d of the following year, when he had just completed his seventy-ninth year, he was heard to say as he lay in bed, drawing in the air with his fingers: "*Mon Dieu*, how beautiful that is—the most beautiful landscape I have ever seen!" On his deathbed his friends brought him the medal struck to commemorate his jubilee, and he said: "It

makes me happy to know that one is so loved; I have had good relatives and dear friends. I am thankful to God." With these words he passed away—the sweetest poet painter and the "tenderest soul of the nineteenth century."

**61. MÈRE PROTÉGEANT SON ENFANT**

**63. VOISINLIEU—UN RUISSEAU SOUS LES ARBRES**

**CORREGGIO (ANTONIO ALLEGRI DA)**

ITALIAN

His real name was Antonio Allegri, and he was born toward the end of the year 1493. Raphael was at this time ten years old, Michelangelo twenty and Leonardo da Vinci in his fortieth year. The father of Antonio was Pellegrino Allegri, a tradesman possessed of moderate property in houses and land. He gave his son a careful education, and had him instructed in literature and rhetoric, as well as in the rudiments of art, which he imbibed at a very early age from an uncle, Lorenzo Allegri, a painter of little merit. Afterward he studied for a short time under Andrea Mantegna; and although, when this painter died in 1506, Antonio was but thirteen, he had so far profited by his instructions and those of Francesco Mantegna, who continued his father's school, that he drew well and caught that taste and skill in foreshortening which distinguished his later works. All these qualities are apparent in the earliest of his authenticated pictures, painted in 1512, when he was about eighteen.

About the year 1525 Correggio was invited to Mantua, where he painted for the reigning Duke, Federigo Gonzaga, the "Education of Cupid," which is now in the National Gallery. For the same accomplished but profligate prince he painted the other mythological stories of Io, Leda, Danaë, and Antiope.

Correggio finished the dome of the cathedral of Parma in 1530, and returned to his native town, where he resided for the remainder of his life.

In the following year he had engaged to paint for Alberto Panciroli an altarpiece; the subject fixed upon is not known, but it is certainly known that he received in advance and before his work was commenced, twenty-five gold crowns. It was destined never to be begun, for soon after signing this agreement Correggio was seized with a malignant fever, of which he died after a few days' illness, March 5, 1534, in the forty-first year of his age. He was buried in his family sepulchre in the Franciscan convent at Correggio, and a few words placed over his tomb merely record the day of his death, and his name and profession.—MAESTRO ANTONIO ALLEGRI, DEPISTORE.

**2. DESCENT FROM THE CROSS**

**COTES (FRANCIS), R.A.**

ENGLISH

Born in London, 1726. One of the founders of the Royal Academy. Died, 1770. "The head of the Cotes family, all of whom occupied some standing in early English art, was born in London, in 1726. He devoted himself to portrait painting, in which he soon won a considerable measure of success, which was greatly enhanced when he enjoyed the good fortune of receiving some com-

missions for the royal family. He painted in oils in an excellent style. Francis Cotes' pictures, dealing, as most of them did, with persons of prominence or notoriety in London, and especially with women—actors and actresses, men and women about town, political, literary, and social notabilities—enjoyed great popularity in their day, and were frequently given wide and profitable circulation by engravings. His strength concentrated itself upon his heads, the draperies in his oil paintings being usually introduced by Peter Tomis, so well known as the drapery painter to Sir Joshua Reynolds."

## 12. PORTRAIT OF MISS MORRIS

### COURBET (GUSTAVE)

FRENCH

Born at Ornans in 1819. He was engaged in the study of the law when his disposition toward art began to manifest itself, and in 1839, at the end of two years, he went to Paris. There he studied in a somewhat irregular manner with various painters, the chief of whom was David d'Angers, and exhibited first in 1844. He became an active and aggressive realist, received medals at Paris in 1849, 1857 and 1861, but became involved in various quarrels, exhibited independently of the artistic organizations, refused to take from Emperor Napoleon III the cross of the Legion of Honor, but accepted various foreign distinctions. During the Commune he was elected Minister of Fine Arts, and became chiefly notorious through the overthrow of the Colonne Vendôme, for which act he was first imprisoned, then exiled and condemned to bear the cost of restoring the monument. His art partook, naturally, much of the nature of the man, and is essentially bold and personal. Died in Switzerland in 1878.

## 72. LES PAYSANS DE FLAGEY REVENANT DE LA FOIRE

### CROME (JOHN), ("OLD CROME")

ENGLISH

John Crome, the son of a journeyman weaver, was born in a public-house at Norwich, England, in 1769. He was called "Old Crome" to distinguish him from his eldest son, John Bernay Crome, who was also a painter, but without the talent or reputation of his father. In early life John Crome was a sign and coach painter, and gained a living at that occupation. A love of nature and a love of art carried his thoughts and aspirations beyond the narrow confines of this mechanical drudgery, and he longed to become an artist worthy of the name. His poverty, however, prevented him from enjoying the instruction of living masters, and he therefore eagerly sought every opportunity of studying the masters who were dead. Of the old Dutch painters, the one whom he most admired was Hobbema. "Hobbema, my dear Hobbema, how I have loved you!" were the last words that fell from the dying painter's lips. The opportunities afforded him for such improvement, however, were of rare

occurrence, and he was happily led to the study of nature herself, whom he found to be his best instructor, after the necessary knowledge of his craft had been acquired.

In 1803, when Crome was thirty-four years of age, he gathered about him a number of local amateurs and artists and founded "The Norwich Society of Artists," some of whom have since become as popular in England as the more celebrated "Barbizon School" now is in France. He was its president and leading spirit and most distinguished member. He occasionally sent a picture to the Royal Academy, but his interests were centered in his native Norwich, where he had become a recognized authority in art. In his own day his fame was purely local, and it was not until an exhibition of his works was held at Burlington House that the world found out how great a master "Old Crome" was. He is represented by five examples in the South Kensington Museum, and by three in the National Gallery. Two of the latter, "The Windmill" and "Mouschold Heath," are so fine that they entitle him to rank among the great landscape painters of the world.

John Crome died in 1821, after a few days of illness, in the fifty-second year of his age.

## 22. THE THATCHED COTTAGE ON THE MOORS

### DAUBIGNY (CHARLES FRANÇOIS)

FRENCH

Charles François Daubigny, the youngest of the men now known as the Barbizon painters, was born in Paris in 1817. His father was a teacher of drawing, and his uncle and aunt were miniature painters of enough importance to have their work exhibited at the Salon. With strong inherited artistic tastes, pencils and paint naturally became the playthings of his youth, and long before he had reached his majority they were the means of his daily livelihood. He began his artistic work by ornamenting articles of household use. He afterward learned the art of engraving and etching, and became an illustrator of books. In painting he was a pupil of Paul Delaroche.

Daubigny, more than any other man of the Barbizon School, was a painter of delightful pictures. He had a singular appreciation, not only of what was lovely in itself, but what was pictorially beautiful as well. Ugliness had no place in his domain of art, least of all as a theme for technical display.

Although Daubigny loved the orchards, the vineyards and the fields, it was the beauties of the Oise and the Marne and the Seine which finally furnished him the subjects of so many pictures during the later and best period of his life. In them we find the most delightful scenes in nature presented with the frankness and directness of a child, but with the grasp and touch of a master. Yes, M. About is right. We do love to linger over Daubigny's pictures. In addition to many other qualities, they possess this potent charm: they are restful, peaceful, refreshing; and after the fretful annoyances of the day, which come to us all, their influence is at once a song and a benediction.

Daubigny died in Paris in 1878.

## 59. HAULING THE NET

**DECAMPS (ALEXANDRE GABRIEL)**

FRENCH

Born at Paris, March 3, 1803; died at Fontainebleau, August 22, 1860. Pupil of Abel de Pujol, of David, and also of Ingres. He freed himself early from classical principles of style and imitation of the antique, and formed himself through the study of nature. His name was soon counted with those of Ingres, Delacroix and Delaroche, as a leader of the modern romantic French school.

Decamps' restless spirit sent him on many wanderings, and from a visit to Asia Minor he brought back the inspiration and material for the Oriental subjects, bathed in sunlight and glowing with slumberous color, which gave him a distinctive place among the masters of the day. In his greatest success his life was not happy. He had his studio and hunting lodge in Fontainebleau, and he divided his life between painting and hunting to dissipate his brooding on his disappointment in life. He had few friends, though with Millet and other artists of his circle he was on amicable terms. Medals and honors only deepened his disgust at his inability to create monumental masterpieces. Only his great mind preserved him from total misanthropy. One day in 1860 he rode into the forest with his favorite hounds to hunt. The baying of the dogs attracted the attention of a forester, and he found one of the greatest artists of the world thrown from his horse and helpless from an injury which proved mortal.

**57. BOAT BUILDING IN THE ORIENT****DIAZ DE LA PEÑA (NARCISSE VIRGILE)**

FRENCH

Diaz—of Spanish descent—was third member of the Fontainebleau group. A Frenchman only by the accident of birth, he became one of the Fontainebleau men by the accident of acquaintance. At Sèvres, where as a boy he was decorating pottery, he knew Jules Dupré, and it was probably through Dupré that he met Rousseau and virtually became his pupil. But before Diaz knew Fontainebleau or painted its landscape he had served his time in Bohemian Paris, painting small figure pictures under the influence of Correggio, Prud'hon and Delacroix. These fanciful little pictures of nudes, and of groups in rich costume, the subjects for which he got out of books and his own fervid imagination, he executed with little labor and got for them little money. It is said that he sold them for five francs apiece, but the number of them was so large that even at that price he managed to live comfortably. But these were the years of his groping in the dark. He was masterless, homeless, quite adrift. When he joined the Fontainebleau band and came under the sway of Rousseau's serious personality, Diaz himself grew serious and took up landscape painting with an earnest spirit. He never forgot his early days of decoration; his Arabian Nights fancies never entirely left him. Even when he was painting his noblest landscapes, he was often giving them a romantic interest by introducing small figures of bathers at a pool, figures of riders, huntsmen, woodsmen, gypsies. The landscape he did directly from nature, in the forest or on its outskirts, but the figures were figments of his brain, probably put

in as an after-thought for mystery and color effect. The landscape hardly needed the added figures for mystery, for Diaz had a way of putting weirdness and romance in the light and air in the quiet pools, in the trees themselves. With all their fascinating charm there was something solemn and impressive in his wood interiors. Still, it cannot be said that his work suffered by the introduction of figures. They lent brightness, liveliness, accent to the scene, and above all they were the high-pitched color notes of the composition. Diaz had a color sense of his own which none of the masters who influenced him in art could eradicate. Diaz was more successful in a worldly way than either of his companions. His pictures sold readily and he received many honors. But he never forgot his less fortunate comrades. He bought their pictures, loaned them money, kept their heads above water, while ever proclaiming their merit. This was particularly true of Rousseau and Millet. He never let slip an opportunity for testifying to their excellences. In 1851 he was made Chevalier of the Legion of Honor, but Rousseau was overlooked. At a dinner given to the new officers, Diaz made a great commotion by rising on his wooden leg and loudly proclaiming the health of "Théodore Rousseau, our master, who has been forgotten." Medals: third class, 1844; second class, 1846; first class, 1848. Legion of Honor, 1851. Born at Bordeaux 1809; died 1876.

#### 58. INVOCATION TO LOVE

### DUPRÉ (JULES)

FRENCH

It seems only yesterday that Jules Dupré died, and yet he and Rousseau were the moving spirits who started the Fontainebleau School far back in the 1830's. He alone of the original group lived to see the work of the school appreciated—lived to see Rousseau acclaimed a prince and Millet crowned. He was born in the same year with Rousseau, met him early and was his lifelong friend and champion. They started painting together, and it is not possible now to determine who deserved the greater credit for the new movement. Suffice it to say that between them the naturalistic landscape of modern French art was founded. Doubtless these lifelong friends, by the interchange of ideas and the comparison of methods, influenced each other somewhat. At any rate, there seems not a great deal of difference in their points of view, apart from the personal equation which neither of them could or would relinquish. Dupré himself said that they used to go into the forest and saturate themselves with truth, and when they returned to the studio they squeezed the sponge. Yes; but it was a slightly different sponge that each squeezed. The individualities of the men were not the same. Dupré had a melancholy strain about him, and all his life was a somewhat lonely man. He was at his happiest when by himself with the storms of nature. He preferred nature in her sombre moods, and was forever picturing gathering clouds, sunbursts, dark shadows, swaying trees, wind-whipped waters and the silence after storm. This love of the dark side of nature appears as a personal confession in almost all of his work. It was his individual bias which distinguished him from Rousseau, who was fond of the sun and its brilliant colors. Yet beneath the rough aspects of nature

Dupré saw with Rousseau the majestic strength, mass and harmony of the forest; saw the bulk and volume of the oaks, the great ledges of moss-covered rock, the sweeping lines of hills, the storm light, the voyaging clouds, the vast aerial envelope. He was born at Nantes, 1811, and died at L'Isle-Adam, 1889.

#### 64. THE WILLOW BANK

##### FORTUNY Y CARBO (MARIANO)

SPANISH

Born at Reus, in Catalonia, 1838. Pupil of Palau, of Claudio Lorenzales and of the Barcelona Academy, where he won the Prix de Rome in 1856. After his three years' stay in Rome, during which he studied Raphael and made sketches of Roman life, he was sent to Morocco by the government to paint the incidents of General Prim's campaign. In 1866 he went to Paris and was introduced by Zamacois to Goupil, and the following year visited Madrid and married the daughter of Madrazo, director of the Madrid Museum. In 1898 his famous painting "The Choicer of the Model" was sold at public sale in New York by the American Art Association for \$42,500. With the exception of a year in Paris (1869-1870), and three years in Spain, he spent the rest of his life in Rome. He died there in 1874.

#### 38. THE SCHOOLMASTER

##### FROMENTIN (EUGÈNE)

FRENCH

Born at La Rochelle in 1820. He was the son of a successful lawyer and intended to follow his father's profession. But after receiving his diploma in Paris, at the age of twenty-three, he was taken ill, and as a pastime took up the study of drawing. He soon discovered that his tastes were stronger in the direction of art than toward the practice of law, and he became a pupil of Cabat and Rémond. He had visited Algeria as a youth, and, attracted by Marihat's paintings of the Orient, now made up his mind to return to that country. He accordingly spent three years there—1846 and 1848 and 1852. In 1847 he first exhibited at the Salon, and in a few years was recognized as a most sympathetic and poetical painter of Oriental subjects, and became, indeed, the leader of a school. In this delightful artist the painter's talent was enhanced by a very decided literary aptitude, and thus in his works he not only paints Africa, he narrates it. He received medals at the Paris Salon in 1849, 1857 and 1859, and at the Exposition in 1867. He was made Chevalier of the Legion of Honor in 1859 and Officer in 1869. Died in 1876.

#### 48. LE SIMOUN

##### GRAHAM (PETER), R.A.

SCOTCH

Born in Edinburgh in 1836. Landscape painter, pupil of School of Design, Edinburgh; removed to London in 1866; elected an A.R.S.A. in 1860, but resigned in 1877, when he was made an honorary member; A.R.A. in 1877, R.A. in 1882. Paints chiefly Highland scenes with cattle and rocky shores.

#### 70. SUNDOWN

**HALS (FRANS)**

DUTCH

Born at Antwerp, in 1584; died at Haarlem, 1666. He was a descendant of an old patrician family. Pupil of Karel van Mander. One of the merriest and brightest-witted of all the Dutch portrait painters.

He was the founder of a national style and a portrait painter who ranks with the greatest masters; his unusual talent excited the admiration of Van Dyck. His flesh coloring is vital; his handling broad, masterly and vigorous. His facility and intemperate habits led him to be careless, and for a couple of years before his death he was supported by the municipality of Haarlem and pensioned, though meagerly. For a century after he died his talent and genius were so far forgotten that many of his paintings sold for a few pounds. "As a master of brilliant brush-work, and in the consummate power of his handling, he stands second, if second, to Velasquez alone." Seven of his large paintings hang in the Haarlem Museum.

**19. PORTRAIT OF A NOBLEMAN****HARPIGNIES (HENRI)**

FRENCH

"We confront a passionate lover of art in Henri Harpignies. His birthplace was Valenciennes; his advent, July 28, 1819. Equally in oil and water colors he has taken highest rank. He studied with Achard, visited Italy, and made his entrance into the Salon in 1853, since which date he has exhibited regularly. His 'Evening in the Roman Campagna' received a medal in 1866, which was so cordially granted that it repaired somewhat the neglect of the year preceding. This picture is at the Luxembourg. He was medaled in 1868 and 1869; second class, 1878; Legion of Honor, 1875; Officer, 1883. Harpignies came of a wealthy family of merchants, who restrained his tendency to art. He was twenty-seven years old when he appeared in the studio of Achard, who was the dignified embodiment of academic methods. In the foreground of our time, his figure, tall, robust, square-shouldered, groups naturally, though much younger, with Diaz, Rousseau and Dupré. His productions affirm that landscape art was not buried when Corot died."

**50. LANDSCAPE—SOUTH OF FRANCE****68. BAY OF NAPLES****HENNER (JEAN JACQUES)**

FRENCH

Born at Bernwiller, Alsace, in 1829. His father was a peasant and without means, but the municipality, after the young student had shown promising talent in the studio of Gabriel Guérin at Strasbourg, sent him to Paris, where he entered the Ecole des Beaux-Arts and gained the Prix de Rome in 1858, while a pupil of Drölling and of Picot. He spent five years in Italy, and afterwards traveled in various countries in Europe. Attention was first called to the great qualities of his work during his scholarship in Rome, and his "Susannah,"

exhibited in 1865, established his reputation once for all. He was a consistent idealist all his life, and his work combines the great charm of purity with a virile strength of effect. He received medals at the Paris Salon in 1863, 1865 and 1866, and at the Exposition in 1878. He was made Chevalier of the Legion of Honor in 1873 and Officer in 1878. Medal at the Exposition in 1878; Member of the Institute in 1889. Died 1905.

37. A GIRL'S HEAD

HOOG (BERNARD DE)

DUTCH

Born 1866. Pupil of Jan van Essen. His work is mostly represented in English and American collections. Paints principally Dutch interiors, showing the influence of Neuhuys.

35. A DUTCH INTERIOR—MOTHER AND CHILDREN

HOPPNER (JOHN), R.A.

ENGLISH

The son of a Hanoverian who held a small position at the court of George III. His mother was one of the minor attendants on the queen. Under the patronage of the king he became one of the choristers in the Royal Chapel, and in his leisure time studied art at the Royal Academy. The Crown Prince George, afterward Prince Regent and King George IV, had become his friend during his boyhood, and exercised his influence to advance him as an artist, with the most successful results. He became portrait painter to the Prince of Wales, and the most dangerous rival of Sir Thomas Lawrence, before he was thirty years of age. In 1795 he became a Royal Academician. All the courtiers who flocked about the Prince of Wales solicited sittings from him. His material prosperity was probably unprecedented in the history of English art. He was a painter of a fine, ripe style of color, and a ready grasp of character, so that his merits as an artist were quite sufficient to insure his prosperity. In his social relations he was a thorough man of the world, witty, good-natured and adaptable to any company into which he might be cast. His portraits of women and children show him at his best, but he has left some male portraits of much force. His pictures, having been held for so many years in private families, have been extremely rare and difficult to procure, and even now, with the breaking up of estates and the distribution of heirlooms in England, are very far from common.

Hoppner ranks as one of our finest portrait painters, and is one of the richest colorists of the English school. For about twenty years, from 1790 to 1810, he and Lawrence divided the world of fashion between them, and his death left Lawrence without a rival. Their styles are individual and easily distinguished. In Hoppner there is more of sentiment, simplicity and mellow harmony of color; in Lawrence, more of spirit, brilliancy and precision of drawing character. Both were remarkable for cultivation of mind and courtly elegance of manner, but very essentially different in temperament and character.

Born in 1758; died 1810.

14. PORTRAIT OF LADY SPENCER CHURCHILL

**INNESS (GEORGE), N.A.**

AMERICAN

Born at Newburgh, N. Y., 1825; died, 1894. Pupil of Regis Gignoux, 1868. In Italy, 1871-75. His pictures resemble the works of other artists in nothing. He was erratic, but possessed with a deep love of and devotion to nature. The ideal and poetic sentiment was ever uppermost in his mind, and no creation of his was without the stamp of his remarkable individuality. In his later works he attained an excellence which placed him in the front rank of the best landscape painters of the world. Member of the National Academy of Design. His works adorn some of the most distinguished collections of the land.

**51. GOLDEN AUTUMN****ISRAELS (JOSEF)**

DUTCH

Born at Gröningen, 1824. Studied at Amsterdam, and under Picot at Paris. Resident of Amsterdam, and subsequently of The Hague. Medals at several exhibitions in Holland and other countries. Corresponding Member of the French Institute. Honorary Member of the Academies at The Hague, Antwerp, Edinburgh and Munich. Knight of the Orders of the Dutch Lion, Francis Joseph of Austria, and Leopold of Belgium. Officer, Legion of Honor; Commander of the Orders of Orange-Nassau of Holland, of the Crown of Italy, of St. Michael of Bavaria, and of Friedrich of Würtemburg. Died 1911.

**33. RETURNING FROM THE BOATS****JACQUE (CHARLES ÉMILE)**

FRENCH

Born in Paris, 1813. Medals, 1851, 1861, 1863, 1864. Legion of Honor, 1867. He died, rich and honored, in 1893, and the sale of his studio collection in 1894, by auction, in Paris, produced the noteworthy return of over 600,000 francs.

“Charles Emile Jacque is the last survivor of the era of artistic revolution in France which has revolutionized the art of the world. His early life was even more varied and laborious than usual with the men of 1830, but happier in having involved fewer vicissitudes for him. Born in 1813, he was in early life a map engraver and a soldier. Later he practised engraving on wood, from which he rose to drawing and etching. The practical side of his character enabled him to escape those severe privations which harassed many of his gifted contemporaries, and gave him opportunities for artistic experiment which resulted in his early acceptance as a painter of landscape and animals of the first rank. His earliest exhibits were of etchings and engravings, and, though he began to paint in 1845, and was awarded medals for engraving in the Salons of 1851, 1861 and 1863, it was not until 1861 that he received official recognition as a painter. Jacque is by choice a painter of rustic life, with a predisposition to the humbler animal side of it. His hobby for a long time was for poultry. He bred fowl, even wrote a book upon them, and made them the most important

accessories of his barnyard and village scenes. The pig found also its share of favor at his brush, but his most representative and characteristic pictures are those in which sheep play a prominent part. His early training rendered him a firm and precise draughtsman, and his handling of color is broad, decisive and powerful. While extremely careful and accurate in detail, he never descends to over-elaboration, and his command of textures in the delineation of animals is supreme. It was his good fortune to enjoy a high degree of deserved popularity, and so great was the demand for his pictures that for a number of years he did not appear as an exhibitor at the Salon, which may doubtless account for his not having secured a longer list of honors. Apart from his paintings, Jacque earned an eternal meed of gratitude by his service in the revival of the art of etching, and examples of his plates are treasured rarities in the portfolios of collectors."

#### 60. IN THE SHEEPCOTE

##### JONGKIND (JOHANN BARTHOLD)

DUTCH

Born at Latrop, Holland, in 1822. He was a pupil of Isabey, and as early as 1852 received a third-class medal at the Salon, after which his pictures were rejected. He was one of the influences under which Monet came early in his career, and represents a link between the group of Fontainebleau artists and modern Impressionism. For he still retained the architectonic composition of his picture, but was strongly modern through his feeling for transparent air. He painted the old canals of Holland, the tortuous streets of Brussels and Toulon, the river life and Quartier Latin in Paris, and the landscape of Nivernais. He died at Côte Saint André in 1891.

"Like the old Netherlandish painters, Jongkind is most at ease in regions connected with humanity. Houses, ships, windmills, streets and villages, market-places, and all spots that have any trace of human labor, are dear to him."

—MUTHER.

#### 31. ZALM HAVEN, ROTTERDAM

##### KEVER (JOHANN SIMON HENDRIK)

DUTCH

Born at Amsterdam, 1857. Pupil of the Amsterdam Academy. While yet a boy his passion for drawing and sketching pointed out his future career. Kever has a great reputation as a painter of Dutch peasant home life, and none has better or more sympathetically painted children. He expresses in his paintings very sweet sentiment with a strong, free brush. His subjects are very simple, but seriously painted. His handling of light, whether in interiors or out-of-doors, is particularly happy, and the tone and color are excellent. His works are steadily rising in the estimation of connoisseurs. He received the gold medal of Amsterdam in 1892, and has received medals at Munich, Chicago and other places.

#### 32. BROTHER AND SISTER

## LANDSEER (SIR EDWIN HENRY)

ENGLISH

Born in London, March 7, 1802. Elected a member of the Royal Academy in 1830. Knighted in 1850. Died October 1, 1873.

"Edwin Henry Landseer came of a family in which artistic talent was strongly developed. His father, John Landseer, was an engraver of the foremost ability, who lived to engrave some of his son's most famous pictures. At the age of thirteen he was an exhibitor at the Royal Academy. The patronage, which grew into a close friendship, of Queen Victoria aided greatly in giving him his start as a popular artist. The Queen studied the drawing and painting of animals under him, and in her private collection possessed some of his finest works. The sound basis of his success was, however, the faculty he possessed of making animal pictures tell a story, a quality which the English, above all other nations, appreciate, and which not only created a demand for his paintings but made an enormous market for the engravings of them. He was a draughtsman of the greatest ability, a good colorist, and a facile technician, and in his social relations was held in deservedly high esteem by the most eminent men of his time. In the intervals of his painting he practised modeling and sculpture, and the bronze lions at the base of the Nelson Column in Trafalgar Square are part of the results of this, as he regarded it, artistic diversion. He died on the morning of October 1, 1873, and on the 11th of October a stately funeral cortège, worthy of a great potentate, escorted his remains to their tomb in St. Paul's."

### 1. DOG

## LAWRENCE (SIR THOMAS), P.R.A.

ENGLISH

Born at Bristol, 1769. He early distinguished himself for his ability in drawing. His father was landlord of the Black Bear Inn, Devizes, and the first efforts of the young painter which attracted notice were some portraits in chalk of his father's customers. At the early age of ten years he set up as a portrait painter in crayons, at Oxford; but he soon afterward ventured to take a house at Bath, where he immediately met with much employment and extraordinary success. In his seventeenth year he commenced oil painting; in 1787, twelve months afterward, he settled in London, and entered himself as a student at the Royal Academy. His success in London was as great as it had been in the Provinces. In 1791, though under the age required by the laws (twenty-four), he was elected an associate of the Academy, and after the death of Sir Joshua Reynolds, in the following year, he succeeded him as painter to the King. He painted at this time, in his twenty-third year, the portraits of the King and Queen which were presented by Lord Macartney to the Emperor of China. In 1794 he was elected a Royal Academician; he was knighted by the Prince Regent in 1815; and at the death of Benjamin West, in 1820, he was unanimously elected president of the Academy. From the time of his election as a member of the Academy to his death, Sir Thomas's career as a portrait painter was unrivaled; he contributed, from 1787 to 1830 inclusive, 311 pictures to the exhibitions of the Royal Academy. He died in London, at his

house in Russell Square, January 7, 1830. He was never married. Shortly after his death, a selection of ninety-one of his works was exhibited at the British Institution. He was a member of St. Luke at Rome, and of many other foreign academies; and in 1825 he was created a Chevalier of the Legion of Honor.

15. PORTRAIT OF A MAN

29. FRANCES, WIFE OF HENRY ROBINSON, ESQ., AND SON

**LELY (SIR PETER)**

ENGLISH

Born in Westphalia, 1618. Pupil of Peter de Grebber, at Haarlem. Succeeded Van Dyck as English court painter. Was knighted by Charles II. Died, 1680. "Sir Peter Lely's real name was Van der Faes. His father was a 'captain of foot,' who, having chanced to be born in rooms over a perfumer's shop which bore the sign of a lily, took, fantastically enough, the name of Du Lys, or Lely, which he transmitted to his son. Sir Peter Lely studied art as a pupil of Peter de Grebber, at Haarlem, and, encouraged by the success of Van Dyck in England, went to that country in 1641. He commenced there as a painter of landscape and historical subjects, but upon the death of Van Dyck, Charles I raised him from obscurity by employing him as a painter to the court. An eminently courtly and politic man, he not only made a profitable place for himself under the king's favor, but held his own under Cromwell during the Protectorate. His portrait of Cromwell is almost the only one of the Lord Protector which is reliable as an historical document. In his early stage in England Lely imitated Van Dyck, whose portraits were then at the head of fashion, but he later indulged his own style, which ran to warmer colors and more minuteness of execution. He married an English lady of good family, kept up the household of a nobleman, and gathered great riches by his art. His private collection of pictures, drawings, and prints brought £26,000 by auction after his death. Charles II knighted him upon his restoration, and he painted for the king his famous series of portraits of the beauties of the court, which is so well known from the engravings. Some of his best work is in his sketches in crayon. He was a powerful draughtsman, and, though his paintings often suffered from the necessity of flattering his sitters, his pencil hand was always honest and truthful. Lely's sitters were mostly women, among them Mistress Anne Killigrew, Dryden's 'Youngest virgin daughter of the skies.' It was Cromwell who gave Lely these directions: 'I desire you will use all your skill to paint my picture truly like me, and not flatter me at all but remark these roughnesses, pimples, warts, and everything as you see me; otherwise I will never pay a farthing for it.'

"Throughout his life Lely was fond of splendid festivities and the pleasures of the table, and the penalty overtook him in 1680, when he was struck down by an apoplexy, from which he never revived. His family became extinct with him, his son and daughter having died in childhood. He had a few pupils, but by a curious idiosyncrasy never communicated what he considered the secrets of his painting to them, so that he left no successor."

10. DUCHESS OF PORTSMOUTH

**LEMAIRE (MADAME MADELEINE)**

FRENCH

Born in Saint-Rosseline; pupil of Chaplin. Exhibited in the Salon, 1877, "Manon" and "Oranges et Chrysanthèmes"; rewarded with honorable mention. Represented at the Universal Exposition in 1900. She exhibited also at the exhibitions of the Société des Pastellistes, 1898 and 1900. She is also known as an illustrator. Received the silver medal at the Universal Exposition in 1900 and is a member of the Légion d'Honneur.

**46. STILL LIFE—FRUIT****LHERMITTE (LÉON AUGUSTIN)**

FRENCH

Born at Mont St. Père, France, in 1863. Pupil of the Ecole des Beaux-Arts and of Lecoq de Boisbaudran. Member of the Legion of Honor. Widely known as designer and draughtsman before he became a painter. Also excels in etching and pastel. Studio in Paris.

"At Mont St. Père, half a century ago, there lived an old and expert vine-dresser, who had given his son an education which enabled him to become the village schoolmaster. This son had married and had a son in his turn, and it was a peculiarity of this urchin that he was better pleased to be off with his sturdy grandfather when the old man went into the fields to prune and trim the grapevines than in the school where his father taught the rules and symbols from books. The youngster, moreover, had a knack of making little drawings with the lead pencil of the scenes of which he was a spectator and of the characters whom he met. The old grandfather had his misgivings, but a vague premonition of a truth beyond his intelligence was stronger than his fears. So the schoolmaster's son was allowed to become an artist, and to this day his greatest art has been consecrated to the vineyards and the schoolhouse, to scenes of the life of his grandfather and his father. A generous country gentleman, who recognized the boy's genius, defrayed the expenses of his education in Paris, where he became a pupil of the Ecole des Beaux-Arts, and also entered the atelier of Lecoq de Boisbaudran. He drew on the block for the book publishers, designed on stone for the poster printers, made his career, in fact, out of the force and sturdiness of his own nature, and learned to paint while he was earning his living. In 1874 he received a third-class medal for a Salon picture called 'The Harvest.' Ten years later he was admitted into the Legion of Honor. He is the most expert of living charcoal draughtsmen, and as a draughtsman in pastel has no peer. His color grows more forcible and ripe as he gets farther away from his many years' devotion to graphic art, and as a water colorist and an etcher he has won the highest honors. He adheres to the rustic subjects with which his youth made him familiar, and it has been said of him that the mantle of Millet could not fall on worthier shoulders."

**45. BRETON INTERIOR**

**MICHEL (GEORGES)**

FRENCH

Born at Paris in 1763. He had a strange and checkered career, for he ran away with a laundress in his teens, restored pictures and earned money in various other ways to support a large family, and sketched and painted whenever he could buy, beg or borrow materials. Through all this he had a distinct and individual purpose in his art, an intention doubtless founded on his study of the old Dutch landscapists, which he carried out so thoroughly that he, although unrecognized during his life, is now esteemed as the forerunner of Rousseau and of his school. His pictures, which are seldom signed, are easily distinguishable from their great breadth of effect and solidity of treatment. Died in 1843.

**53. VIEW OF A CITY****MIEREVELD (M. J. VAN)**

DUTCH

Born at Delft, 1567; died there, 1641. Dutch school. Portrait painter. He was invited by Charles I of England to paint his portrait, and was pensioned by Archduke Albrecht. Prominent as an artist, he entered the guild at The Hague, 1625, where he painted all the well-known persons about the court of Prince Willem the Silent and Prince Maurits.

**11. PORTRAIT OF A LADY WITH RUFF****MOLENAER (JAN MIENSE)**

DUTCH

Born at Haarlem, early in the seventeenth century. He painted country scenes in the style of Steen and Brauwer. He was the best of the Molenaers. His color was warm and clear; his touch spirited, and his humor full but seldom coarse. He died at Haarlem in 1668.

**5. AN INTERIOR WITH FIGURES—COURTING****MONET (CLAUDE)**

FRENCH

"All his life intolerant of restraint, Monet in his art has been rigidly self-disciplined. As a boy he skipped school on fine days, and as a young man found Gleyre's studio impossible for him; was acquainted with the pictures of the Louvre, but never tried to draw them, and in every way sought to emancipate himself from the traditions of the old masters and the influence of contemporaries. On the other hand, from the day that Boudin directed his attention to nature he never deviated from the study of it.

"Monet is a 'Parisian of Paris,' born there March 2, 1840. But five years later his family moved to Havre, where his boyhood was spent. His earliest efforts in drawing were caricature portraits, for which, by the time that he was fifteen, he began to find purchasers at prices ranging from ten to twenty francs.

"In 1865 he exhibited two marines at the Salon, and the following year 'The Woman in Green,' which, upon the opening day, many took to be a work of Manet's, congratulating the latter, much to his chagrin. This was Monet's

last appearance in the Salon. By 1867 his manner had shaped itself—it was *plein air*; but, though he was beginning to experiment with effects of light and color, he had not yet adopted the principle of the subdivision of colors. In 1869 he met Manet, and became one of the group of younger men who gathered round Manet in a café at Batignolles. There he associated also with Degas, Fantin-Latour, Sisley, Renoir, Cézanne, Whistler, Zola and others, who formed what the members called 'L'Ecole des Batignolles.'

#### 54. EFFET DE NEIGE À GIVERNY

#### MONTICELLI (ADOLPHE)

FRENCH

In his early period Monticelli showed a very strict observance of nature; later he stands forth as a magician of color, with a brain that transferred everything into a brilliant fantasy of colors—colors that have the wild melody and heedless luxuriousness of gypsy music.

He was born October 24, 1824, at Marseilles, whither his family had migrated from Italy. After passing through the art schools of that city, he betook himself to Paris in the middle of the forties, and through his friendship with Diaz was brought into connection with picture dealers and purchasers. Having means, he built himself a handsome studio, and affected the manners of an old Venetian, dressing in velvet costumes and wearing a large gray Rubens hat. Napoleon III bought pictures of him, and toward the end of the Second Empire he was on the road to fame. Then came the crash of 1870. He returned to Marseilles, and there remained until his death in 1886, resisting all attempts of his friends to lure him back to Paris, and troubled with no ambition or desire of fame.

#### 71. LA COUR DE HENRI III—RÉUNION DANS UN PARC

#### MORLAND (GEORGE)

ENGLISH

Born in London in 1763. The son of a portrait-painter, he received instruction from his father, studied at the Academy schools, and assiduously copied the Dutch and Flemish pictures. As early as 1779 his sketches were exhibited at the Academy. At nineteen he threw off all home ties and began a career of recklessness. For a time he was the slave of a picture-dealer, from whom he escaped to France. Later he lived with his friend William Ward, the mezzotint engraver, whose daughter he married. His pictures, distinguished by truthfulness of representation, skilful technique and qualities of color and light, were prized during his own life and are sought by connoisseurs. Died, Oct. 29, 1804.

#### 4. THE OLD MAN'S STORY

#### 23. RURAL GOSSIPS

**OPIE (SIR JOHN), R.A.**

ENGLISH

Born, 1761. Elected a member of the Royal Academy, 1788. Died, April 9, 1807. "John Opie was the precocious son of a family of house carpenters in a village near Truro, in Cornwall. As a boy of ten years he commenced to draw and paint, at the same time going to school and working in his father's shop. His facility as a painter made him quite famous in the village, and eventually attracted the attention of Dr. Wolcot, well known in literature under the pseudonym of 'Peter Pindar,' who was at that time established as a practising physician in Truro. Wolcot, after a manner, became his patron, took him into his own house, gave him what instruction he could in painting, being an amateur artist himself, and finally launched him as a portrait-painter. He wandered about the country for some years, painting portraits of the tradesmen and yeomen, their wives, children, and even their pet animals, and at the age of twenty Dr. Wolcot took him to London. This partnership is one of the most peculiar in the annals of art. Wolcot seems to have had a vanity in discovering a genius like Opie, and he certainly advertised and pushed him in a most effective way. But he had also a commercial interest in his success, and required Opie to share his gains with him, a connection which eventually led to a rupture, with much acrimony on both sides. Early in his career in London, Opie married a woman who eloped from him with one of his sitters, and he obtained a divorce from her. His second wife, Maria Opie, was his devoted companion and his best biographer. Personally he was a curious mixture of worldly common sense and artistic idealism. His one ambition was to make a fortune and then enjoy life at his ease, yet he constantly rejected opportunities to make money at the expense of his reputation as an artist. His blunt and uncompromising manner frightened away from him many sitters for portraits, but he always consoled himself by the reflection that others would come in due time—and they did. He was never idle. When he was not painting he was writing on art, or lecturing on it, and his series of lectures as professor at the Royal Academy are of value. As a painter he was bold, strong and realistic. As a man he was original, good-hearted and rough-mannered. The last picture which he painted was a portrait of the Duke of Gloucester. It was placed at the foot of his deathbed, so that he could see it before it was sent to the exhibition, and he was dead before the doors of the exhibition were opened to the public."

**27. MOTHER AND CHILD—"THE PETS"****PASINI (ALBERTO)**

ITALIAN

Born at Basseto, Italy, in 1826. He was a pupil of Ciceri in Italy, and afterward a student under Isabey and Rousseau in France. After his preliminary studies he went to the Orient and spent several years painting in Turkey, Persia, Arabia and Egypt, accumulating a mass of material and innumerable motives, which he has employed to great advantage in the production of his vigorous,

characteristic and brilliant pictures. He received medals at Paris in 1859, 1863, 1864 and 1867 and a Grand Medal of Honor at the Exposition in 1878; was made Chevalier of the Legion of Honor in 1868 and Officer in 1878. He received many other distinctions, and was honorary professor of the Academies of Parma and Turin. Died in 1899.

#### 67. SHIP OF THE DESERT

##### PENNE (CHARLES OLIVIER DE)

FRENCH

Born in Paris, January 11, 1831. Landscape and animal painter. Pupil of Léon Cogniet. Second Grand Prix de Rome, 1857. Medals: Third class, 1875; second class, 1883.

#### 36. RETRIEVERS

##### POURBUS (FRANS THE YOUNGER)

FLEMISH

Born in Antwerp, 1570. Son and pupil of Frans Pourbus the Elder. Died in Paris, 1622.

"This remarkable and powerful man in the earlier art of France was not a Frenchman by birth, but a Flamand. His father, Frans Pourbus the Elder, the name having been gallicized when the son, who was named after him, settled in France, was a painter of ability, and his son studied under him, and worked for a considerable time in Blegium, whence he went to Italy as court painter to the Duke of Mantua. At the commencement of the seventeenth century he was attached to the court of Henri IV of France as royal painter, and after the assassination of Henri he remained in Paris. He painted several portraits of Marie de Medicis, the Queen Regent after her husband's death, and remained in favor as her court painter until his own demise. Pourbus's greatest works were produced during his sojourn in France, and he is ranked as a French artist in spite of his Flemish origin and schooling."

#### 16. PORTRAIT OF A LADY

##### PREVITALI (ANDREA)

VENETIAN

A native of Brembate Superiore, a village near Bergamo; seems to have been born in 1480, and to have come to Venice toward the close of the century to study under Giovanni Bellini. The most recent research corroborates his identity with the Andreas Bergomensis, or Andrea Cordegliaghi, who is mentioned in contemporary documents, and by whom there is a signed and dated picture of 1504 in the National Gallery (formerly in the Eastlake Collection). Dr. Ludwig has found numerous records of the Previtali family in and about Bergamo, and concludes that Andrea on removing to Venice adopted the name Andreas Bergomensis, or, to still further distinguish himself from a

certain Andreas da Bergamo, a sculptor also living at Venice, Andreas Cordegliaghi, a nickname signifying tapes and needles. He probably adopted this curious name from one of his forefathers, who may have been a huckster of such wares. Numerous paintings of his are recorded in various documents, and he appears to have been one of the most prolific of Giovanni Bellini's followers. The earliest known example of such work is a Madonna in the Museo Civico at Padua of 1502, in which a homeliness of conception is relieved by attractiveness of coloring and charm of landscape. These two characteristics constantly recur in Previtali's works, and Morelli goes so far as to say that in brilliancy of coloring he is second to no other pupil of Bellini. Previtali is said to have died in 1528 of plague, but Morelli thinks his death probably occurred a few years earlier, in 1525.

25. THE VIRGIN MARY KNEELING

26. THE ANNUNCIATION

RAEBURN (SIR HENRY), R.A.

SCOTCH

Born at Stockbridge, March 4, 1756. He was made Royal Academician in 1815, and was elected to honorary membership in the Academy of Florence, the National Academy of Design in New York, the Academy of Arts at Charleston, S. C., and a number of other art institutions. He died July 8, 1823. Henry Raeburn was the son of a small mill-owner of Scotland. He lost his parents while a child, but by the care of his elder brother, who carried on his father's business, was educated at Heriot's School, and at the age of fifteen apprenticed to a goldsmith, with whom he learned chasing and engraving. In his leisure time he copied engravings and essayed painting; and his master, who was a very sympathetic and worthy man, took great interest in his efforts, encouraged him in them and obtained him customers for miniature portraits, which he painted with much skill. He had some lessons in painting of a larger scale from a mediocre portrait painter named Martin, but in the main was self-taught. At the age of twenty-three, when he had won for himself an independent position in Edinburgh, he went to London, where he made the acquaintance of Sir Joshua Reynolds, and acting upon his advice, spent some years in study in Italy, returning in the end to establish himself in Edinburgh, where his fame soon ranked him as second only to Sir Joshua in London. He was a diligent and methodical worker, and during forty years lived a busy and prosperous life, occasionally exhibiting at the Royal Academy, but remaining faithful to his native land, where he indulged in his passion for architecture by speculations in building which brought him much profit. He was a successful amateur gardener and florist, an inventor of new models of ships and boats, and a devotee of the belief in perpetual motion, in which he was an indefatigable experimenter. In 1822, when George IV made his visit to Scotland, he was knighted by the King, and appointed King's Limner for Scotland, an honor he did not long live to enjoy. He was most successful in his male portraits, which are painted with a singular vigor and force of char-

acterization, and a fine feeling for rich and ripe color, and, while he has been called the Reynolds of the North, he was, as far as his men's pictures were concerned, an even more powerful painter than his London prototype. The collections of the private families of Scotland are rich in examples of his art, for in his time he painted most of the nobility and gentry of his native land, and but few of his pictures have found their way into the hands of the general public.

13. PORTRAIT OF HENRY FULLERTON, ESQ.

REMBRANDT VAN RIJN (REMBRANDT HARMENSE VAN RIJN)

DUTCH

Born at Leyden, July 15, 1606. Buried in the Westerkerk (Church of the West) at Amsterdam, Oct. 8, 1669. He was the son of a prosperous miller of Leyden, whose ambition was to see him in one of the learned professions. But the boy's love for art overcame all difficulties and opposition, and he entered the studio of Van Swanenburg as a pupil, and later that of Pieter Lastman. The bold, strong features of old age had a fascination for Rembrandt; the bold markings, broad planes and vigorous lines easily gave him that clue to a mastery of expression which is so characteristic of all his works. In 1631 he opened a studio in Amsterdam, and resided there until his death. In 1634 he married Saskia Van Uylenborch, whose fair face and form are seen in many of his portraits, biblical and historical pictures. For eight years fortune smiled upon him; his studio was crowded with pupils and he had patronage far beyond his needs. But Saskia died in 1642 and a gloom was cast over the life of the young painter. In 1650 Hendrikje Stoffels, a beautiful young girl from the country, came to live in his home as housekeeper, and cared for him tenderly during his last days of poverty and misfortune until the end came. Unfortunately, Rembrandt had been too lavish in his expenditures, fashion changed, and under the influence of French tastes for the lighter, smoother and more elegant and decorative pictures, Rembrandt was neglected and his more robust art found little favor; debts accumulated, commissions were few, and at last he was declared a bankrupt and his effects were sold by auction.

18. PORTRAIT OF AN OLD MAN

REYNOLDS (SIR JOSHUA), P.R.A.

ENGLISH

Born at Plympton, Devonshire, England, July 16, 1723. When eighteen years of age he went to London and became the pupil of Hudson, who has been characterized as the most distinguished "portrait maker" of that time. His connection with his teacher was destined to an abrupt termination before it had lasted quite two years. It is said that Reynolds painted the portrait of

an old servant woman in the house with such astonishing success that the master became jealous of the applause his pupil received and dismissed him from his studio.

When twenty-six years of age, Reynolds went to Italy to complete his study of art. He remained there three years, studying the works of Titian and Paul Veronese and the other great masters of the Italian School.

He returned to England in 1752 and began at once the practice of his profession. The painters whom he had left behind him with one accord condemned his style, and his old teacher, Hudson, was loudest in his denunciation. Reynolds, however, pursued the even tenor of his way and speedily acquired fame and fortune. In the year 1758 he is said to have painted more portraits than in any other year throughout his life.

When the Royal Academy was founded Reynolds was made its first president and was knighted by the King. He held the office for twenty-one years, and retired amid expressions of universal and profound regret. As a rule, his pictures were unsigned. A notable exception is found in his famous painting of "Mrs. Siddons as the Tragic Muse," now in possession of the Duke of Westminster. When the work was finished, the great painter said to the equally great actress, with courtly grace, "Madam, allow me to go down to posterity on the hem of your garment," and on the edge of her dress he traced these words, "Reynolds pinxit."

## 20. THE COUNTESS OF ROTHES

### ROUSSEAU (PIERRE ÉTIENNE THÉODORE)

FRENCH

Born at Paris, April 15, 1812; died at Barbizon, near Fontainebleau, Dec. 22, 1867. Landscape painter; pupil of Rémond (1826) and of Léthière. Showed himself a true "naturalist" in his first picture (1826), and up to 1848—when his works, after being for thirteen years excluded from the Salon by the Academical Jury, then abolished, were again admitted—fought the battle of naturalism with varying success, and founded the modern French school of landscape painting, of which he was one of the chief glories. Albert Wolfe said of Rousseau: "He occupied the highest place, because he was the most perfect master. The grand aspect of landscape and its tenderness are equally familiar to him. He renders with the same mastery the smile of creation and its terrors, the broad open plain and the mysterious forest; the limpid, sunbright sky or the heaping of the clouds put to flight by storms; the terrible aspects of landscape or those replete with grace. He has understood all, rendered all, with equal genius. The great contemporary painters have each a particular stamp, Corot painting the grace, Millet the hidden voice, Jules Dupré the majestic strength. Théodore Rousseau has been by turns as much a poet as Corot, as melancholy as Millet, as awful as Dupré; he is the most complete, for he embraces landscape art absolutely."

"It is useless to repeat the story of his life. It is common knowledge nowadays that he battled against odds, endured neglect and disappointment, and died

practically unappreciated. It is small credit to human intelligence that pictures which were rejected at the Salon and declined by the amateurs now sell for enormous prices or are treasured in the art museums of every land. No landscape painter before him ever equaled him, no landscape painter since his time has excelled him; yet it took the race many years to find that out. He went to the shades unsung. 'Rousseau, c'est un aigle.' Honor to you, Père Corot, for uttering that truth so early!"

Medals: third class, 1834; first class, 1849, '55; Medal of Honor, 1867. Legion of Honor, 1852.

#### 62. THE HARVEST FIELD

##### ROYBET (Ferdinand Victor Léon)

FRENCH

Born at Uzès, 1840. Studied at the Ecole des Beaux-Arts, at Lyons. Settled in Paris, 1864. Medal at Paris Salon, 1866, for his painting, "Jester of Henry III."

"Roybet paints with a naturalistic power, yet with also a pictorial sympathy which did not permit of the doctrine of the realists, that anything that could be painted was good enough to paint. He required that his subject should be as attractive as its rendition was accurate. His cavaliers and ladies, his groups and cavaleades, were not only picturesque in themselves and realized with remarkable vividness and vitality, but they were presented in picturesque incidents and surroundings. In the art world itself, and in that of the art lovers whose collections his brush has enriched, he enjoys an esteem which is commensurate with his genius, at once so brilliant, original and sincere. An exhibition of his collected works in Paris, 1890, was the occasion of an enthusiasm which has been rarely aroused by any display in that city of the productions of a single hand."

#### 44. HEAD OF A YOUNG MAN

##### SNYDERS (Frans)

FLEMISH

Born in Antwerp, in 1579, and noted as a painter of animals and still life, this artist graduated from the studios of Pieter Brueghel the Younger, and of Hendrik van Balen. He visited Italy and Spain, and in the latter country painted many masterpieces under regal patronage. He was a bosom friend of Rubens, in whose pictures he often painted accessory objects, and of Jordaeus and Van Dyck, and was one of the executors appointed by Rubens in his will. He died in 1657.

#### 30. STILL LIFE WITH FIGURES

## THAULOW (FRITZ)

NORWEGIAN

"At a recent Exposition, the Grand Prix in the Norwegian section was awarded to Fritz Thaulow. This section was one of the most interesting in the whole range of galleries. The pictures were unmistakably inspired by love of country, racy of the soil, light, color, atmosphere, and spirit of Norway. The leading characteristics were a frank individuality, freshness of outlook, sincere and healthy naturalness, and a love of bright and happy color. In these, refined by Parisian influence, Thaulow is supreme. He has not only the originality, but the saneness of the North. With all his superb command of technique, there is no firework-like display of it. In his effects of water, rippling, sluggish, swirling, and of moist atmosphere, he displays a cleverness with which few can compete, and yet his pictures are always sober and controlled. His art is too sincere to let mere technical accomplishment allure him into ostentation."

Born in Christiania, Norway, he became a pupil at the Stockholm Academy, afterward proceeding to Munich. Those were the days when the younger painters were rebelling against the conventions of the latter Academy, and Thaulow broke away and went to Paris, where, in 1892, he was elected to membership in the newly organized Société des Beaux-Arts. He died in 1906.

### 49. RUE DES TRIBUNAUX

### 52. THE MILL STREAM

## TROYON (CONSTANT)

FRENCH

Born at Sèvres, 1810; died in Paris, 1865. Pupil of Riocreux and Poupart, and influenced by Roqueplan to study nature, for which he showed an individual feeling in his first exhibited works, 1832. A visit to Holland in 1847 revealed to Troyon his true mission, that of an animal painter. His great technical skill and inexhaustible resources as a colorist, and other rare endowments, enabled him to grapple with all the varying moods and effects of nature, and as a cattle and landscape painter he soon became illustrious. Member of the Amsterdam Academy. Diploma to the Memory of Deceased Artists, Exposition Universelle, 1878.

Long before he began to paint animals he had won distinction as a landscape painter. His first picture was exhibited at the Salon in 1832, when he was twenty-two years of age; three years later he received his first honor—a medal of the third class; in 1839 the Museum of Amiens purchased his Salon picture; in 1840 he obtained a medal of the second class; in 1846 a medal of the first class, besides having a picture bought for the museum at Lille; finally, in 1849, he received his greatest public preferment—the Cross of the Legion of Honor. All these honors were awarded him before he had publicly exhibited an important picture of animal life, and were bestowed upon him for his excellence as a landscape painter alone. Troyon saw his landscape and his cattle as a pictorial whole, just as we ourselves behold them in nature.

### 65. L'ABREUVOIR

### 66. RETURN TO THE FARM

## UNKNOWN

3. VIRGIN AND CHILD AND AN ANGEL

## UNKNOWN GERMAN ARTIST

9. HEAD OF AN OLD WOMAN

## VAN DER HELST (BARTHOLOMEUS)

DUTCH

Born at Haarlem in 1613; died at Amsterdam, 1670.

"Van der Helst ranks among the greatest portrait painters of his time, and as a producer of some strong sacred and mythological subjects. These latter are, however, cast far into the shade by the splendor of his portraiture. He settled in Amsterdam early in life, and there most of his working career was passed. The earliest known date of any of his pictures is 1639, but that he had been painting successfully before that time abundant evidence exists. His first widely famous picture, the 'Banquet of the Civic Guard,' containing thirty-five life-size portraits, now in the Amsterdam Museum, was painted in 1648, but as early as 1639 had appeared his scarcely less famous portrait composition 'The Archers,' now in the Amsterdam Hôtel de Ville. Between these great and majestically treated civic and military compositions he produced a long series of single portraits and groups, examples of which are to be found in every European museum of note, from England to Russia. In 1654 he associated himself with Nicolaas Van Helt-Stokade to establish the Guild of St. Luke in Amsterdam, which in a short time became one of the most powerful associations of artists in Europe. His portraits show Van der Helst as a man of a merry and jovial character, and such contemporary accounts as have come down to us describe him as a genial, easy living personage, widely popular both with his brother artists, many of whose portraits he painted, and with his patrons themselves, the latter of whom included the most notable historical personages of his time. Of the work 'Banquet of the Civic Guard' Sir Joshua Reynolds said: 'This is, perhaps, the first picture of portraits in the world, comprehending more of those qualities which make a perfect portrait than any other I have ever seen.'"

17. PORTRAIT OF A BURGOMASTER WITH A WINE-GLASS IN HIS HAND

## VAN DYCK (SIR ANTHONY)

FLEMISH

Born in Antwerp, March 22, 1599; died in London, December 9, 1641. At ten years of age he was apprenticed by his father, Francis Van Dyck, linen draper, to Hendrik Van Balen, and at sixteen he entered the studio of Rubens as his pupil and assistant, employed by this great master to prepare black and white drawings for his pictures for the use of the engravers who worked under his eye, and to make cartoons from his sketches. Van Dyck's talent developed with astonishing rapidity. He obtained access to James I through the Countess of

Arnndel. He painted the king's portrait at Windsor. In the autumn of 1621 the king gave him a horse and sent him on a journey to Italy, where Van Dyck took up his residence. Jealousy of his great success made Rome intolerable, and he proceeded to Genoa in January, 1624, and remained there until the next year, when he returned home. Rubens was very fond of him, and bought several of his pictures, which set the tide running in his favor. After an unsuccessful visit to England in 1627, where he failed to obtain presentation at Court for want of favor with the Duke of Buckingham, Van Dyck lived for three years at Antwerp and Brussels, painting and etching a number of pictures which have become famous. In 1630 Charles I, who had seen some of his work, invited him to England. In April, 1632, Van Dyck obeyed the summons, and after he had been presented to the king by Sir Kenelm Digby, painted his portrait, that of the queen, and the great picture of the royal family now at Windsor. In July he was knighted and appointed court painter, and in October, 1633, had a pension of £200 a year assigned to him. During the next nine years he painted nineteen portraits of the king, seventeen of the queen, as well as many of their children, at a fixed price of £50 for half and £100 for full length figures. Living in a style of splendor far beyond his means, Van Dyck became more and more embarrassed as the troubles of Charles's reign thickened, until in 1638 he presented his unpaid claims to the king, including his pension for the past five years, payment for many portraits and for four ecartoons for tapestries at Whitehall, which he valued at the large sum of £80,000. These claims were but partially satisfied when he went to France in 1641. Disappointed and in broken health, he returned to England via Antwerp, and on the first of December, the birthday of his daughter Giustiniana, he made his will, and on the ninth he expired. He was buried in St. Paul's Cathedral.

## 28. ANDROMEDA

### VAN RUISDAEL (RUYSDAEL) (JACOB ISAACKSZ)

DUTCH

Born at Haarlem, about 1625 (?); died there, 1682. Son and pupil of Izack Van Ruisdael; probably also pupil of his uncle Solomon Van Ruisdael. He became the greatest landscape painter of the Dutch School. Yet he was so little appreciated by contemporaries that his co-religionists among the Mennonites petitioned for his admission to the public hospital.

In 1648 he joined the Guild of St. Luke, at Haarlem, and in 1659 obtained the rights of citizenship at Amsterdam. He gained but a scant maintenance, however, by his art. The figures introduced in his landscapes are by Berchem, Adriaen Van de Velde, Wouwerman, Lingelbach, Vermeer and Eglin Van der Neer. Ruisdael was also an admirable etcher.

## 24. FOREST SCENE

### VERESTCHAGIN (VASSILI)

RUSSIAN

Painter, soldier, traveler. Was born at Tcherpovels, government of Novgorod, Russia, October 26, 1842. Battle and genre painter. Pupil of St. Petersburg Academy, where he won a medal with his first picture. He was a soldier in

Turkestan in 1867, and was wounded in the Russo-Turkish War. He was of a well-to-do family of landowners. The son wished to be an artist; the father wished to make him an officer of marines. As the shortest way out of the difficulty, he became both. He passed his work-hours at the naval school, and his play-hours at a school of design, working at each so well that he left the naval school as first scholar, and eventually won a silver medal at the Academy of Fine Arts. He entered the service, but only for a short time, and he was still three years under twenty when he quitted it to devote himself wholly to art. He had already had a peep at the world in the course of a short visit to London; he now found time to catch glimpses of Paris and the Pyrenees. A year after, he made a more serious excursion—to the Caucasus, pen and pencil in hand. A capital account of the trip, illustrated by himself, appeared in the "*Tour du Monde*." He went from Stavropol to Tiflis, to Shusha, and far beyond, and everything he found was almost as new to everybody else as to him. At Shusha he saw the Caucasian Tartars, a people whose chief delight in life is the ghastly ceremonial in honor of the martyrdom of Hussun and Hossein, which they celebrate with one-half of the Mohammedan world. Persia shows her sorrow in one fashion, India in another; at Shusha they torture themselves within an inch of their lives. The Balafré, or Scar-Bearer, is the leading figure in this sacred rite. He turns his body into a pin-cushion for charms, stuck so closely together that, when his toilet is quite complete for the procession, you could hardly get an extra point into his quivering flesh. He carries a great sabre in his hand, with which he gashes himself freely, lest by chance one nerve should be without a pang. A small boy training for the same exalted ministry follows at his heels, and pursues his theological studies by making a duplicate of every gash.

In 1864 Verestchagin took all his raw material of genius to Paris to be worked up. It was in two parts—one a good deal of rough, indiscriminate practice in rendering what he saw; the other, and more valuable, the most downright sincerity in the way of looking at it. He went to Gérôme, and bluntly asked the great painter to take him in.

"Who sent you to me?" asked Gérôme, kindly.

"Your paintings," said the other.

This was, of course, enough, and for the next two or three years he worked at the Beaux Arts under that master. It was at this period that he made the school, by exception, break its tradition of fagging. It is the pride of these youngsters to take all the pride out of a "new man." He has to answer meekly to a nickname, bestowed at the moment of his entry on a swift artistic perception of his most painful physical defect. He has to show a cheerful alacrity of obedience to the order to pick up a fallen mahlstick, or to fetch a slice of sausage from the pork-butcher's for the midday meal. Refusal entails the most degrading punishment, and even the most severe, for there is a legend of the school that the infliction once resulted in death. There is no way out of it, no consolation but that all-sufficient one to the average mind, that the tormented will advance to the dignity of the tormentor on the entry of the next novice. Verestchagin, however, thought he saw a still shorter cut to freedom, by playing

carelessly with a pocket revolver on the receipt of his first order of comic abasement. He was at once excused from further probation.

He was a hard-working student, though he always showed a strong disposition to insist on working in his own way. When Gérôme sent him to the antique, he was half the time slipping away to nature. He played truant from the Athenian marbles to flesh and blood. In the meantime he was true to the instinct—as yet you could hardly call it a principle—of wandering from the beaten track in search of subjects. Every vacation was passed, not at Asnières or Barbizon, but in the far East of Europe, or even in Persia, among those ragged races not yet set down in artistic black and white. He had been on the borders of a quite fresh field of observation in these journeys; and he was soon to enter it for a full harvest of new impressions. It was in 1867. Russia was sending an army into Central Asia, to punish the marauding Turkomans for the fiftieth time, and General Kauffmann, who commanded it, invited the painter to accompany him as an art volunteer. He was not to fight, but simply to look on. It was the very thing: Verestchagin at once took service on these terms with the expedition, and in faithfully following its fortunes, with many an artistic reconnaissance on his own account, he saw Asia to its core.

Verestchagin was among those lost on the Russian warship *Petropavlovsk*, which was sunk by a torpedo off Port Arthur during the Russo-Japanese War, April, 1904.

#### 42. KANCHINJINGA, PANDIM AND OTHER MOUNTAINS IN THE CLOUDS—INDIA

##### VOLLON (ANTOINE)

FRENCH

The death of Antoine Vollon, following within a month the receipt of the highest honor, the Grand Prix, robbed France of one of its most brilliant painters.

In 1871 an exhibition of his work caused a sensation at the Royal Academy in London; it was so completely the opposite of what was then admired in England, and yet it compelled admiration. Instead of choosing a sentimental subject of human life, he extracted a sentiment from the commonest things of still life, with a sumptuous use of color and a virility of method by the side of which the mechanical manipulation of the academically directed brush seemed tame and nerveless.

Even in France it had been some time before his genius had been recognized. He was born in Lyons in 1833, and became a pupil of its Academy, afterward studying with Ribot in Paris. At first he was rejected by the Salon, and did not receive his first medal until 1865. In 1868 and the following year came others, and one of the first class in 1870, in which year also he was elected a Chevalier of the Legion of Honor. Eight years later he was awarded the Officer's Cross as well as a gold medal, on the occasion of the Universal Exposition. In 1897 he was chosen a member of the Institute, and at the Exposition of 1900, as already mentioned, received the Grand Prix. His reputation was established by his pictures of still life; but in 1876 he astonished everybody

by sending to the Salon a single life-sized figure of a fisher-girl at Dieppe, and in the following year repeated the surprise with a landscape. Many others have appeared since, which serve to prove his versatility and which possess a vigorous directness and much charm of expression. As all true colorists, Vollon composed like a musician, and added to that natural genius the virtuosity of the executant. He died in 1900.

#### 41. STILL LIFE—FISH

### ZIEM (FÉLIX)

FRENCH

Born in 1821 at Beaune, a little town twenty-three miles southwest of Dijon. At the Academy of that city he received the art education which he supplemented by study from nature in the South of France and in Holland, receiving his first Salon medal in 1851 for a picture of Dutch scenery. Then he visited Constantinople and Italy, and found his true bent. Pictures of the Golden Horn and of St. Mark's Place, Venice, exhibited in 1857, made an unusual sensation; he was elected to the Legion of Honor, and the remainder of his life was devoted to variations on the dream of light and color represented in these two pictures. He shared with Rico a recognized position as painter of Venice, but while the former depicted fragments of the city under the broad glare of noonday, Ziem chose wider horizons and rendered especially the dreaminess of morning light or the splendor of sunset, and in a spirit altogether more romantic. He died in Paris, November 10, 1911, aged ninety.

#### 69. VENICE









